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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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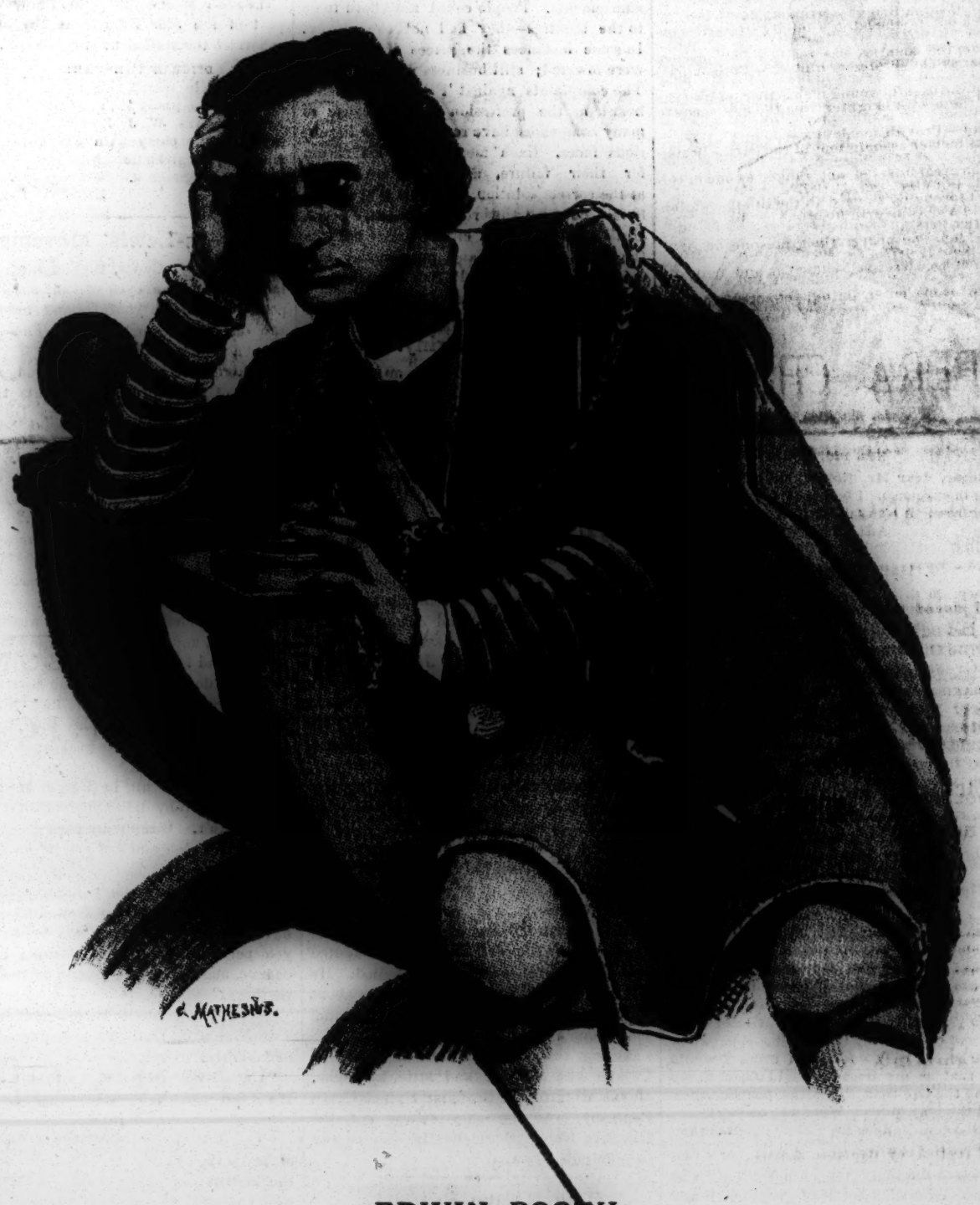

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Where Geniuses Come From.

The American character is kaleidoscopic. It is also peculiar. It is safe to assume that eight-tenths of the "glorious American" have, at some period of his or her existence, conceived the idea they were undiscovered geniuses or predestined dramatic managers. The idea that the drama is a profession requiring a novitiate they do not for a moment entertain. They ignore the fact that Davenport, Booth, Barrett, Jefferson, in fact, about all successful actors, served many years' apprenticeship at utility, for starvation salary; or that Lester Wallack played walking gents at $15 a week. These reflections were suggested during a talk held last week by a MIRROR man and Milton Nobles, in which Mr. Nobles gave the following documentary evidence of the above statement. The letters appended are bona fide, and speak for themselves.

"Here is a bright one," said Nobles.

PHILADELPHIA, June 6, 1881.

MILTON NOBLES, ESQ., CARE NEW YORK MIRROR:

SIR:—The season of '81-82 promises to be one of unusual success and prosperity to managers having worthy attractions. It is essential and prudent for them to engage only reliable and experienced people; therefore the services of a first-class press and advance agent are indispensable. You will consult your interest if original methods in advertising are an object. I claim all the above, and guarantee success if your "ads." are placed in my hands. Please state salary and address A. H.,

Advance and Press Agent, Lawrence St., Philadelphia.

"This letter," continued Nobles, "was from some fellow never heard of in the profession, or out of it. Did I answer it? Of course. Here was my reply:

BROOKLYN, N. Y., June 8, 1881.

MR. A. H——.

MY DEAR SIR:—Your modest letter of advice is received and duly placed upon the "gall hook." What you lack is confidence. You're too modest. I want just such a man as you are, but I know they couldn't get along without you in Philadelphia. Still, we can be of use to each other. My experience in my profession is limited—a trifle of fifteen years or so, and I need counsel such as yours. Some time when you have leisure, say about a couple of years from now, write me at length. Tell me about how you think I ought to run my company, and what you think the public want. Don't be diffident. Let yourself out and send in your bill. But, above all, caution. Be secret, because if Goodwin or Mrs. Drew suspected that you contemplated leaving Philadelphia, they would get out an injunction and prevent it, and then I should lose you.

Gratefully thine,

MILTON NOBLES.

"I haven't heard from him since," continued the actor, "but I presume the next mail will bring an acceptance of my terms and a contract to sign."

"Do you ever get applications from stage-struck females?" asked THE MIRROR man.

"Do I? Well, may be I don't! Here is one from a Western town that came this very morning:

TOPEKA, Kan., June 5, 1881.

MR. NOBLES, CARE N. Y MIRROR:

You will doubtless be surprised at receiving this letter from an entire stranger, but me and my sister want to go on the stage. I enclose our pictures. We have played often with amateurs, and have considerable experience I have acted Pauline, also Camille and Juliet (Shakespeare). My sister, who is two (2) years younger than I, and said to be very beautiful, has only played once, but she has great natural talent for comedy characters like Lotta. Many of our friends and the critics here say she is superior to Lotta or Maggie Mitchell. My relatives are bitterly opposed to our going on the stage, as our family are well connected, and my intended, who is a critic too, says that if I will wait until after our marriage (next year) he will write a piece for us, but I want to begin right away and learn, and as yours is the only company with which I would wish to travel, I will accept the leading business, and my sister the soubrettes. Please answer by return mail, stating what you will pay, and when you want us to join you. Excuse bad pen.

ANNIE FILKINS.

Stage name, Leo Leoni. Sister's stage name, Madgie May.

"Strange to say, this letter was written in a clean, graceful hand, and the enclosed photographs revealed two pretty faces, bearing unmistakable traces of refinement and intelligence. I was just expressing regrets," sarcastically said Mr. Nobles, "that they hadn't written a week earlier, as I had heard of them, and knew they were just what I wanted. In fact there was a public demand for them. I enclosed them letters of recommendation to Jim Collier, Bob Spiller, Jimmy Dickson, Tony Denier, Maggie Mitchell and Buffalo Bill. I shall watch the career of these young geniuses with interest."

"[Here is the best specimen of cheek that I have seen lately:"

COHOES, N. Y., May 9, 1881.

Mr milton Nobles

deer Sir—My Friends advise me to go on the Stage I thought I would right you about it and for your Advise. I am 5 ft 9 in tal, black curley hare and large mustach. I would like to play lovers of comic parts. can likewise sing a fine Irish song imitating pat Rooney. if your company is full can recommend some responsible manager who wants an actor of my style.

Answ by return male

R. EMMETT GRATTAN,

P. O. Cohoes N. Y.

"I wrote Grattan, enclosing a book of the 'Iron Chest,' and told him to go at the character of Mortimer at once, as I expected to [illegible] in Cohoes during the coming season, and I would bring him out. I expect he is at it."

"You have a keen sense of humor, I perceive," said the reporter.

"My dear boy, before you are in this business long you will have just as keen a one as I have. But I want to show you the letter I received from Miss Smith. The shock struck me while I was in San Francisco last Fall. Here it is:

CINCINNATI, Ohio, Nov. 8, 1880.

DEAR MR. NOBLES:

You will be surprised at receiving this letter from a lady who is an entire stranger to you. But though personally unknown to you, you are no stranger to me, for I have seen your acting, and night after night have sat enraptured beneath the spell of your genius. Have I not seen your graceful form surrounded by cruel, devouring flames, dragged from my sight by the brave little flower girl, while my whole being burned with a secret desire to be in her place. But this is girlish folly. Mr. Nobles, I believe that I was born for the stage. I write to you thus boldly, as I am sure that you are as good as you are handsome, and there are not many companies that I would care to travel with. I am not old, rather tall, brown hair, blue eyes, good figure, and by some considered handsome. Mr Nobles, you are a single man—but why, this is girlish folly—I trust you will not betray my confidence, as my family oppose my being an actress, especially my younger brothers; one of them is a printer, and the other keeps a saloon on Vine street. I have acted with amateurs, and my friends on the papers, Mr. Charlie McLean, of the Commercial, and Johnny McCormick, of the Enquirer, like me very much. They gave me good notices. I enclose my picture. It is not a good one, and my friends think it does not do me justice. I shall never allow that man to take me again. You can keep the picture.

HER PICTURE.

Please, dear Mr. Nobles, do not keep me long in suspense. I feel that I must become an actress. It is my duty.

Affectionally yours,

JANE A. S—ITH

P. S.—My stage name is Olivia Montrose.

JANE

"I played that night, but really haven't felt just right since. However, I was able to write Olivia as follows, the next day:

SAN FRANCISCO, Cal., Nov. 16, 1880.

DEAREST OLIVIA:—Why did you not write before? I knew that it was coming. I felt it. I had seen you for months in my dreams. I thought at first it was cholera morbus. Some of my friends thought I had 'em again, but when your picture came all doubt was removed. Some men are born to these things, others acquire them, but mine is thrust upon me. When can you come?

Thine ever,

MILTON.

"Here's her answer to the above one:

CINCINNATI, Nov. 23, 1880.

DEAREST MILTON:—Your cherished missive is before me. You forgot to send a ticket. But as I see you are to play here in two weeks, you can send me your plays, and I can pick out the characters I like best, and join you when you get here. I have a splendid memory, and could study the flower girl in two or three weeks easy enough. I think I would play that, as my friends would object to my acting the one that wears the boy's clothes Send the play quick. What do you pay?

As ever, OLIVIA.

"I replied by express. I sent her a San Francisco directory for '72, a MSS. of "The Wreck Ashore," a bottle of gargling oil and one of Bob Ingersoll's lectures. I told her I wanted her bad, 'to hitch onto hose' and wait for me—in this world or the next. She must be mine. I rejoiced that it was a pure love of art, and not drink, that had driven her to the stage. I enclosed her picture to Charlie Thorne with my name written on it. I told her to meet me in front of the post-office at 2 A. M. Sunday, February 30, 1887. This arrangement evidently was satisfactory. I haven't heard from her since."

The True Reason.

Returning professionals are loud in their assertions that the bottom has fallen out of San Francisco as a theatrical city. Some of them even say that times there will never be better, and advise companies to stay away, at least until there is another boom in mining stocks. The advice may be good and it may not. San Francisco is a queer city, and no one can tell what company is going to succeed there. In former days 'Frisco was certainly one of the foremost cities in the recognition of talent and in the support of deserving combinations. The same kind of talent that was encouraged then is chillingly received now. The taste of the people has not materially changed, and the cause can only be attributed to the depressed times of the past three or four years. It was a notable fact that when stocks were up the theatres were all doing a good business, and at one time five first-class houses were open, besides two second-class, and any number of variety halls. They all flourished. A fall in stocks came, and with it a scarcity of money. Everybody speculated in mining securities, from the merchant to the chambermaid. The middle classes were as deeply involved as the upper; the latter could afford to stand losses; the former could not, and the main support of the theatres came from them, on account of their numerical excess. The mining market has never recovered. The hard earnings of the poor have gone into the vaults of the triumvirate who manage the Nevada Bank. Thousands left their legitimate business to perambulate Pine and California streets and flood the brokers' offices. A little turn in their favor set them crazy, and they became imaginary millionaires, and tabooed labor. The hod-carrier promenaded with the merchant; the store clerk mingled with the bonanza potentates until these sharks skinned them of their all; the printer, the carpenter, the painter, and mechanics generally abandoned their tools for the stock certificate. Their evenings were spent in amusement, and the theatres were crowded.

Some four years ago the great depression came The stock market collapsed, and these people became impoverished. They then tried to return to their legitimate callings; every place was filled, but still situations were created for some. This did business no good, for the merchant and manufacturer grumbled at the excessive price of labor. All avenues of trade received a paralytic stroke, from which it is only slowly recovering. The consequence of all this to managers was a decided flatulence in amusements. People could not afford to go to the theatres—they had not the money. In some instances the prices of admission were lowered; still business was no better. The complaints against 'Frisco are oftener heard in the profession now, because so many companies have returned with lugubrious faces. Each member has his reason for their failure, and yet none arrive at the correct solution, which is that money is scarce with the regular theatre-goers. Until some unforseen circumstance unlocks the vaults of the rich and puts money into circulation, so long will San Francisco remain as it now is—a passive city.

On the Briny.

Pier 47, North River, bore an animated and professional appearance Saturday afternoon, just previous to the sailing of the Inman steamer *City of Chester*. The occasion was the departure for Europe of Messrs. Joseph Brooks, James W. Morrissey, Daniel Frohman, R. M. Field, of Boston, and Mr. and Mrs. J. C. Scanlan.

The friends of the three first named gentlemen turned out in numbers. Every branch of the amusement profession was represented by prominent members. Managers, agents, actors, and actresses, were present to wish the trio a safe and pleasant journey across the ocean. Just previous to the departure of the *Chester*, the gentlemen of the party assembled in the stateroom of Messrs. Frohman and Brooks, and amid the popping of corks and gurgling of champagne, their healths were drunk.

Mr. Frohman will make a flying trip across, partly on business and partly on pleasure. He expects to return prior to August 1, at which date he will assume the business management of the Madison Square Theatre.

Mr. Morrissey was not without some qualms about his 'sea trip. It is his first voyage, and visions of sea-sickness haunted him even before the good ship sailed. He will leave Brooks in Paris, and return about July 15. Mr. Brooks will make the grand tour about August 15.

Among the other professionals on the Chester were Madame and Mlle. Lablache, of the ill-fated De Beauplan French Opera Company. As the ship swung out, the travelers were enthusiastically cheered and handkerchiefed away.

The Native Product.

It is a cheering indication of professional appreciation of American productions, to know that most of the stars will take upon the road next season plays written by native dramatists; and it is also comforting to know that many of them have passed the ordeal of critical espionage, and been highly commended for their superiority over foreign productions which have been submitted to the consideration of our established stars. Either the tastes of our professionals have changed, or they have been forced to an involuntary appreciation of the excellencies of native productions by the persistency of the authors in forcing them upon their notice—for it has not been long since American actors and actresses would turn up their noses at anything that did not bear the stamp of foreign authorship—not that these foreign pieces possessed any especial degree of merit, but because American audiences were educated to the belief that foreign chaff contained the essentials of success, and melodramatic force, and drawing power, which American plays lacked. Of late years native stage writing has been actually forced into practical prominence, and has about supplanted the tinsel and glitter of royal robes, armors and spears, the iniquities, vices and virtues of the kingly household, with the familiar costumes of American life, with American plot and American characteristics, incident and action. In these productions we of course encounter trash, and we admit there is much of it upon the stage. Its presence is attributed to the unconquerable desire of a number of clever specialists to come into public prominence through some medium, and they are only too eager to grasp at anything having the semblance of a plot, wherein they can air their vanity and pander to common tastes. This kind of pabulum should be discouraged by reputable managers, and more attention given to plays possessing a higher order of merit. We will then see American productions taking precedence over foreign, not only in our own, but in those countries from which we have heretofore drawn dramatic inspiration.

They were not Implicated.

Miss Jean Delmar and Miss Annie Newman called at THE MIRROR office Monday morning to say that the report of their alleged pugilistic encounter at Rochester, about Tony Pastor, is without any foundation as far as they were concerned. Miss Delmar was not with the company at the time, having left the previous Monday at Columbus, Ohio, and consequently the use of her name was unauthorized, and very careless on the part of the press reporters. Miss Newman denies any connection with the affair. Miss Newman furthermore states that the fight occurred prior to her coming down to the theatre that evening. Both ladies are naturally very much chagrined at their names being coupled with such a disgraceful affair, and wish THE MIRROR to set them right in the eyes of the public. Neither Miss Delmar nor Miss Newman have any acquaintance with Tony Pastor.

The following letter, printed in an obscure part of the *Star* from Miss Diebner, corroborates the statement of the ladies:

TO THE EDITOR OF THE STAR:

The article which appears in the Star of June 6 does great injustice to Miss Annie Newman (Mrs. W. J. Rostetter), as well as myself. The party with whom I had words was a chorus girl named Newman, and I never used the language which is ascribed to me.

LOUISE C. DIEBNER.

Jeffreys-Lewis' Movements.

Miss Jeffreys-Lewis, the popular leading lady, who, in the eyes of our æsthetic reporter, appears as youthful and buoyant as she did ten years ago, paid THE MIRROR office a visit yesterday.

"There have been so many rumors, Miss Lewis, of your future movements that we would like to get at the truth. Do you go to California?"

"Perhaps; but if I do it is only for the Summer season. They want me to go and play with Osmond Tearle, Gerald Eyre and others. In all probability I shall."

"You are a favorite in San Francisco, I understand?"

"Yes, I believe the warm-hearted Californians do like me; at least they gave very practical evidence of it—for I was there a long time, and it was hard for me to make up my mind to leave."

"What do you do the coming season?"

"I'm engaged to star in Two Nights in Rome. I only saw the play once, but it is similar in many respects to Forget-Me-Not. I think I will like it."

"You made a hit in Forget-Me-Not in California. Why didn't you star in it here?"

"Couldn't. Wasn't my piece."

"Haven't seen much of you in the East?"

"No; I haven't had a chance here yet. The people really don't know me. The pieces I have played in New York—which have been few—were not adapted to me, as you perhaps know. In California I had a chance, and that is the reason I am a favorite there."

"Well, I hope there is sufficient scope in Two Nights in Rome for a display of your real ability."

"I will try to get out of it all there is in it. If I fail it won't be for want of effort."

"Any plans for the future?"

"Yes; I shall probably have a repertoire of my own, and try my hand at starring the season following next. I don't see why I shouldn't do as well as some of my sister professionals who have started out with equal slender ability, and made successes. I'm going to try it anyhow."

At The Theatres.

"The play's the thing."—HAMLET.

Othello has received quite a capable interpretation at the Windsor this week—at least so far as the leading people are concerned. Mr. Stafford's Moor savors somewhat of juvenility, and his youth probably prevents him from grasping the matured idiosyncracies and subtleties of character that distinguish the pseudo soldier and jealous husband. However, he threw much force into many of the scenes, and was warmly applauded for his earnestness and conscientious delivery of the lines. Miss Anna Boyle made a sweet looking Desdemona, and played the character with acceptable tenderness and intelligence. Fred B. Warde's Iago was, on the whole, a preferable one, and he threw into the character all those little points which give such prominence to the Ancient's insidious tactics. The Cassio of J. T. Malone was an effective piece of acting, and proved the gentlemen possessed of much dramatic power. The other characters were fairly rendered. The business at the Windsor has been quite gratifying to the manager, Mr. B. F. Butler.

* * *

The Professor is seen by a good-sized audience every night.—The World will come to an end at Wallack's in about a fortnight. Business continues up to the mark.—Sam'l of Posen runs on successfully at the Fourteenth Street.—The Mascotte at the Bijou, and Billee Taylor at Niblo's furnish the lovers of music with sufficient variety.

The Giddy Gusher.

Owing to the departure of the Giddy Gusher for the geysers of the Yellowstone, whither she has hied herself to steam from her facetious epidermis the accretions of a New York Spring, we are without her scintillations this week. Next week she will return revivified, and coruscate as usual. We are glad the old lady is absent just now, for it gives us an opportunity to supply her columns with "fresh ads."

Wallack's.

LESTER WALLACK...Proprietor and Manager

A MARVELOUS PRODUCTION.

THE WORLD.
THE WORLD.
THE WORLD.

The grand success of the theatrical season, with its extraordinary scenic effects, admirable acting, every character a study.
The wonderful raft scene, the explosion on the steamer, the escape from the asylum, with the lovely panoramic effects, gives an ensemble never before produced in this country.

Every evening at 8; Saturday mat. at 1:30.

Windsor Theatre.

Bowery below Canal Street.

JOHN A. STEVENS..... .....Proprietor
FRANK B. MURTHA.....Manager

THE LARGEST AND MOST POPULAR THEATRE IN THE CITY.

After material alterations and improvements during the Summer, will be reopened for the Third Regular Season on or about Aug. 15.

Stars and combinations wishing dates address FRANK B. MURTHA, Sole Manager.

Haverly's Niblo's Garden Theatre.

J. H. HAVERLY.....Proprietor and Manager
E. G. GILMORE.....Associate Manager

SECOND WEEK OF
E. E. RICE'S
ORIGINAL OPERA COMIQUE COMPANY
—IN—
BILLEE TAYLOR,
BILLEE TAYLOR,
BILLEE TAYLOR,
as originally presented by this company in this city.
Chorus of fifty voices. Increased orchestra. New scenery.
At our popular prices, 25c., 50c., 75c. and $1.

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THE GREATEST SUCCESS KNOWN IN YEARS IN THIS THEATRE OF SUCCESSES.

The Popular Comedian,
MR. M. B. CURTIS
in his novel life picture of
SAM'L OF POSEN,
THE COMMERCIAL DRUMMER.

Matinees Wednesday and Saturday.

Novelty Theatre,

Fifth and South Fourth streets,

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THEALL & WILLIAMS..... .....Managers

CLOSED FOR THE SUMMER.

Will re-open SEASON 1881-82, AUGUST 29,

with

COLLIER'S BANKER'S DAUGHTER.

Standard Theatre,

Corner Broadway and 33d street.

CHARLES BROWN.....Lessee and Manager.

Every eve. at 8:15. Saturday mat. at 2:15.

Great and Grand Success of the

"ELFINS AND MERMAIDS."

Very amusing Comic Opera in 2 acts.
People are rushing to see it merrily.
Children are crying for it infinitely.
The wildest demonstrations prevail.
Applause Hysterical.
Screams Genuine.
Boisterous Laughter.
Hilariously Comical
Strong Cast.
Powerful Standard Chorus.

Madison Square Theatre,

24th St. and Broadway.

SUMMER SEASON.

Every evening at 8:30. Saturday matinee at 2.

The great American success. A new farcical American character comedy. Received nightly with incessant laughter and applause.

THE PROFESSOR,

in four acts and any number of tableaux, by W. H. GILLETTE.

"The play is as bright and as new as a nugget of Nevada gold"—Joaquin Miller.

Effective cast. Tasteful costumes. Superb stage settings. Novel scenic effects. Perfect ventilation by mechanical means. The DOUBLE STAGE makes the intermissions between acts 55 seconds each.

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AMUSEMENT AGENCY
AND LITERARY BUREAU,
157 and 159 La Salle Street, Chicago.
F. B. WHIPPLE, Manager.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

Notice.

Correspondents must direct their letters to Harrison Grey Fiske, Editor, and in all cases write the word "Correspondence" distinctly across the envelope.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OLIVETTE CO.: Boston, Mass., July 4, week.

ANNA BOYLE AND WILLIAM STAFFORD: Now playing at Windsor Theatre, New York city.

AUGUSTIN DALY'S CINDERELLA AT SCHOOL: St. Louis, 13, week; Chicago, Ill., 20, one week.

BIG FOUR MINSTELS: Central City, Col., 16: Georgetown, 18; Leadville, 17, week; Silver Cliff, 27, 28; Colorado Springs, July 1, 2; Denver, 4, week.

DENMAN THOMPSON: Clinton, Mass., 16; Waltham, 17; Woburn, 18; Gloucester, 20; Plymouth, 21; Amesbury, 22; Rochester, N. H., 23; Great Falls, 24.

DONNAVIN'S TENNESSEEANS: Watseka, Ill,, 16; Onargo, 17; Buckley, 18; Sheldon, 20; Fowler, Ind., 21; Wheaton, Ill., 22; Kentland, Ind., 23; Goodland, 24; Monticello, 25; North Manchester, 27; Columbia City, 28, and then for ten days at Sylvan Lake, Ind.

FORD'S COMIC OPERA CO.: St. Louis at Uhrig's Cave 13 for one month.

HARRIGAN & HART'S THEATRE COMIQUE CO.: Chicago, 13, week; St. Louis, 20, week.

HAVERLY'S COMEDY CO. (Strategists): Central City, Col., 15, 16; Boulder, 17; Golden, 18; Topeka, Kansas, 20; Lawrence, 21; Leavenworth, 22; Atchison, 23; St. Joseph, Mo., 24; Lincoln, Neb., 25.

HAVERLY'S WIDOW BEDOTT (C. B. Bishop): San Francisco, 13, three weeks.

HAVERLY'S NEW MASTODON MINSTRELS: Leavenworth, 16; St. Joe, 17; Quincy, 18.

HAVERLY'S EUROPEAN MASTODON MINSTRELS: Virginia City, Nev., 17, 18, 19; Carson City, 20; Marysville, Cal., 21, 22; Sacramento, 23, 24, 25; San Francisco, 27, two weeks.

IDEAL DRAMATIC CO.: Fort Benton, Dakota, 13, week. Open new hall at Helana, Montana, July 4.

JOHN T. RAYMOND: Virginia City, Nevada, 15, 16; Carson City, 17; Reno, 18; Eureka, Nev., 20, 21, 22; Salt Lake City, 24, 25; Ogden, 27; Laramie, 29; Cheyenne, 30; Fort Collins, July 1; Golden, 2; Devon, 4; Leadville, week.

KATE CLAXTON: Salt Lake City, Utah, 16 17, 18; Laramie, 20; Cheyenne, W. T., 21; Denver, Col., 22, 23, 24 and 25.

LITTA CONCERT CO.: Des Moines, Ia., 16; Boone, 17; Minneapolis, Minn., 21; Stillwater, 22; St. Paul, 23; Eau Claire, Wis., 25; Ripon, 27; Madison, 28; Beloit, 29; Waukegan, Ill., July 2.

LEAVITT'S RENTZ SANTLEY CO.: Buffalo, 13, week.

M. B. CURTIS' SAM'L OF POSEN: New York, till further notice.

MADISON SQUARE THEATRE CO. (Hazel Kirke No. 1): San Francisco, 13, two weeks.

MAHN'S COMIC OPERA CO.: Boston, Mass., 13, week.

PIKE'S SEA OF ICE COMB.: Chicago, Ill., 13, one week.

RICE'S BILLEE TAYLOR CO.: New York city, 13, one week.

RICE-GOODWIN COMIC OPERA CO.: Boston, Mass., July 4, eight weeks.

ROSE WOOD COMB. (Hamlin and Davis): Chicago, 13, three weeks.

SIGNOR BOSCO: Elkhart, Ind., 14, 15, 17.

STRAKOSCH AND HESS CONCERT CO.: Halifax, N. S., 16, 17.

TONY PASTOR'S TRAVELING CO.: Springfield, Ohio, 16; Cincinnati, 17, 18.

THOMAS W. KEENE: Central City, Col., 16; Georgetown, 17, 18; Denver, 20; Leadville, 26, week.

TONY DENIER'S HUMPTY DUMPTY: Davenport, Ia., 16; Rock Island, Ill., 17; Dubuque, Ia., 18; La Crosse, Wis., 20.

VOKES FAMILY: Chicago, 13, week; Madison, Wis., 21.; Milwaukee, 2-, 23; Grand Rapids, 24, 25; Hamilton, Ont., 28; Toronto, Can., 29, 30, 31 and July 1; Montreal, 5, 6, 7, 8, 9; Quebec, 12, 13.

VICTORIA LOFTUS BURLESQUE CO.: New York, 13, week.

WILLIE EDOUIN'S SPARKS COMB.: Denver, Col., 13, week; Leadville, 20, week; thence to Chicago.

WILBUR COMIC OPERA CO.: Now at Bijou Opera House, New York City.

WESTENDORF'S GHOST MYSTERY: New Haven, Conn., 13, week; New London, 20, 21, 22; Norwich, 23, 24, 25.

WM. MARBLE'S DRAMATIC CO.: Pine City Minn., 9, 10, 11; Rush City, 13, 14, 15.

WM. E. SHERIDAN COMB.: Leadville, Col., 3 week; Denver, 27, week.

BOSTON.

The theatrical season of 1880-81 was brought to a close on Saturday night, the Park Theatre finishing the dramatic performance of the year. The past season has by no means been burdened with an *embarices de richesse*, so far as its harvest of dramatic produce is concerned. I allude rather to the quality than the quantity of the yield, and in the former respect I find it considerably below the average. Of new pieces that are at present floating about the country, there is an abundance; for there are, unfortunately, many more pens at work than those whose labor can be found a place at the testing point. But a glance at what has been done in the past twelve months amply proves the scarcity of productions whose success can be characterized as important and lasting. No new dramatist has sprung from the ranks to take a high place among his fellows, and with but one or two exceptions the recognized authors of the day have done very little whereby to enhance the former extent of their reputations. There has been a decided tendency among managers of combination companies to fall back on old successes, and not a few of the most fortunate programmes have been those in which revisions or adaptations held the first place. This in itself exposes the comparative poverty of new good pieces that has been existing, while on the other hand the production of sound plays has been preferred by a long way to the production of trashy bagatelles and burlesques which have been conspicuous by their rarity. Shakespeare has been much in demand, Salvini, Mary Anderson, Lawrence Barrett and Mrs. Scott Siddons crowding the theatre whenever a a tragedy or comedy by the great poet was produced. Othello and Macbeth achieved great success, a worthy testimony to the grandeur of the tragedies and the enthralling assumptions of Salvini.

The first new sensation of any importance was that of The Guv'nor at the Boston Museum. Its plot is exceedingly funny and interesting, its characters well drawn, and it was finely acted by a cast that included William Warren, Charles Barron, George Wilson and Mrs. J. R. Vincent. The Guv'nor had a run of over three months. After which came George Rowe's Two Lives, which was a failure, and played only a few nights.

At the Globe Theatre, Salvini took the town by storm as Othello, also achieving great success as The Gladiator, a part that suits him as well as the former role. Of Bernhardt, her pecuniary success here is well known, as she played to crowded houses for two weeks. Regarding her genius opinion was divided; as to her talent there is no question. Who that has seen her can ever forget her? So clever, so natural, so perfect a mistress of her art.

Of Mr. Barrett's style of acting there is a diversity of opinion, but I may truly say that there is not a more gentlemanly man in the profession, and of the intense feeling which he throws into his parts it would be superfluous to speak. His engagement at the Park was a highly successful one.

The great tragedienne, Janauschek, appeared at the same theatre after two years' absence from Boston, and created quite an impression. The excitement was for only one week, but the business warranted a two or even three weeks' stay of this eminent actress. Janauschek showed us the terrible picture of conflicting emotions and the strife of passions in the character of Medea, the tenderness and dignity of Mary Stuart, and the dual characters of Lady Dedlock and Hortense. The last of the latter roles is one demanding extraordinary skill, for you have continually passing before you two women so opposite in character that the effect is such as to excite the warmest admiration. Play-goers are not insensible to Janauschek's artistic worth, and the verdict of the world has gone forth respecting the nature of her histrionic gifts.

That brilliant actress, Fanny Davenport, played a successful engagement at this house, and impressed her many followers by the great improvement made in her profession. Miss Davenport was obliged to appear in a limited number of roles, as her repertoire is not extensive, but her abilities were finely shown as Nancy in Oliver Twist. Since the days of Lucile Western there has not been seen so powerful a performance of the wretched outcast. I might, at this time, give my eulogistic pen unrestrained flow did I feel that in this my labor would be superfluous. The Boston public will anxiously await the lady's return next season, where a generous welcome will be extended her.

Ada Cavendish was also one of the Park's many attractions. Miss Cavendish did not play a good engagement, and the lady's acting was not admired; and her play, Soul of an Actress, was a wretched affair, while her company, with one or two exceptions, was beneath criticism.

Those old favorites, Lotta and Maggie Mitchell, played to a succession of crowded houses.

Early in the season that wonderful genius, Clara Morris, electrified the city by her masterly rendering of Cora in Article 47. Miss Morris' acting was superb, and after such a display of ability as she gave the lovers of emotional acting, we may well wish to claim her for our own. Miss Morris' engagement was a highly successful one.

The engagement of Joe Jefferson was a red letter day, for it saw the famous actor's first departure from his celebrated Rip Van Winkle for many years, on the occasion of his appearing as Bob Acres in the Rivals. Mr. Jefferson was supported by that great comedienne, Mrs. John Drew, Rosa Rand, Fred Robinson and Maurice Barrymore. I have seen a better Bob Acres than that of Mr. Jefferson, but the performance was a good one, and the business was up to the proper standard.

Mr. and Mrs. McKee Rankin played a profitable engagement of two weeks.

The musical production of Cinderella by Jarrett's co. was a failure, as also was One Hundred Wives and Olivette.

Sparks, by Willie Edouin's co., was a partial success. Another great success was Lawn Tennis, which was produced in fine style by the Comley Barton co.

Alice and Louis Harrison appeared in their bagatelle of Photos and added another to their already numerous triumphs.

George S. Knight would have played a good engagement had he presented plays worthy of patronage. Otto has been done threadbare, and his others were below mediocrity.

The Union Square co. played six weeks to big business, and during the run of the Banker's Daughter the orchestra was given up to the audience. Daniel Rochat, a capital play, made a most artistic hit, Mr. Therne and Sara Jewett being much admired as the hero and heroine. Felicia pleased very well, and Rose Eytinge renewed her acquaintance with the Boston public. Danicheffs and The Two Orphans were also played to discriminating audiences. The season has been a successful one.

To return to the Globe, where Salvini and Bernhardt played to tremendous business, as I mentioned before, coming next to these great artists, in point of merit, was Genevieve Ward, who appeared as Stephanie in Forget-Me-Not. The engagement lasted but a week, much to the managers' regret, as the business was very large, and the audiences comprised the wealth and culture of the city. Miss Ward made many friends during her short stay here.

Mrs. Scott-Siddons in a revival of poor Neilson's roles in Twelfth Night, Romeo and Juliet, As You Like It, played a successful pecuniary engagement, but I never wish to witness such attempts at acting again. Mrs. Siddons and her co. were terribly cut up by the press, and deservedly so. Mrs. Siddons should confine herself to the reading desk, and not to the stage.

Vokes Family received a hearty welcome back, and although Rosina was greatly missed, played two weeks to very large business.

Robson and Crane's appearance for the first time in this city in that worse than trash, Sharps and Flats, to great business.

My Partner, Nat Goodwin, Troubadours, Haverly's Minstrels, Around the World by Kiralfy Bros., Haverly's Minstrels, all did a large business.

Kate Claxton and Charles Stevenson did not do well in the Snow Flower, but on the revival of the Two Orphans, turned people away. Miss Claxton and Miss Stevenson were surrounded by a party of sticks, which barely deserve the title of actors.

Child of State and My Geraldine did not meet with much appreciation, and business was not up to the mark. Evangeline and Calino, by the Rice co., did not turn out a gold mine to the managers. The co. was decidedly bad, and as I predicted in the early part of the season, that Evangeline had seen its best days.

Enchantment, under the direction of the Kiralfys, was not a success; the entire performance was a very poor one.

The revival of A Celebrated Case, with a co. embracing the names of James O'Neil, F. F. Mackey, Agnes Booth and Mrs. Thos. Barry, was given with unprecedented success, the acting of Mr. O'Neil being especially admired. Little Em'ly was also a great success, introducing Mr. O'Neil, F. F. Mackey, Geo. Boniface, J. W. Shannon, Emily Rigl, May Cary, Louise Sylvester, and other excellent people. Miss Rigl and Miss Sylvester did not fit the characters of Rosa Dartle and Martha, and the parts were much better represented on the play's revival by Mrs. Barry and Mrs. Booth.

The management had the satisfaction of seeing crowded houses nightly during the engagement of the Strakosch and Emma Abbott Opera cos. Both cos., with the exception of Marie Rose, Torriani, Emma Abbott and Pauline Maurel, were very weak, particularly the male singers, although Brignoli surprised his warmest admirers by some wonderful singing on different occasions. I must not forget Conly and Henry Peakes, of the Strakosch co., whose performances were on a par with those of former seasons, and higher praise could scarcely be expected. Great things were expected from the Boston contralto, Sarah Barton, but she was a disappointment, and her vocalization is far from good. *Au contraire* the favorite singer, Laura Schirmer, increased her already high reputation, and made a valuable acquisition to the operatic stage. Pauline Maurel made a very favorable impression; she proved herself an artiste of the highest ability and intelligence. The novelty of the Strakosch season was the first production of Mephistofele, which made a success.

The Summer season was not very successful. Harrigan and Hart in Mulligan's Silver Wedding did a large business the first week, but fell off the second. The Wedding was a very trashy affair, and did not please, although the co. contained some excellent people.

Olivette, by the Comley Barton co., failed to draw large audiences. With one or two exceptions, the co. failed to please. The Mascot closed the season, the business being very poor. Notwithstanding this, the season has been the most prosperous that the Globe ever had. Manager Stetson has made a quantity of money, and his efforts have been greatly appreciated.

The Boston Theatre inaugurated the Summer season with M'liss, introducing the favorite Annie Pixley to the habitues of this house. Miss Pixley made many new friends during her stay, and the business was excellent.

Leavitt's co. in Carmen was a failure. The co. was a very large one, but it was not well organized, and did not work well together; it had some good material in it, but the public failed to see it. Mr. Leavitt will, and trust, meet with better success next season.

Frank Chanfrau played his annual engagement, and Kit was as much admired as of yore, crowded houses testifying the popularity of the play. Kit, the Judge and Major, are great favorites, and C. Leslie Allen will be greatly missed next season in his role of the "beat."

Voyagers in Southern Seas was brought out early in the season, and for grandeur, truthfulness of costume, for beauty of scenery and effects, nothing has ever surpassed it. The ballet was very large, and the premiers were superior dancers, but the acting does not call for much praise. The Voyagers cannot be called a success; it had a long run, but was forced from week to week owing to want of attraction.

The success of Mapleson's Opera co. was far greater than that of last season. On all occasions the utmost enthusiasm was displayed by most critical audiences. The works that were performed were all familiar, and do not call for any particular remarks. All was *couleur de rose*; the receipts were as high as possibly could be realized. Gerster more than confirmed her favorable impression of two years ago, singing with superb effect, and acting with animation and grace. Valleria, Carey and Belocca rendered substantial service, and found their reward in the applause that constantly greeted their efforts. Campanini was, as usual, the most efficient of tenors, electrifying his audiences by his wonderful voice. Ravelli achieved a success, and Campanini must look to his laurels. Del Puente failed in nothing that he undertook.

Following Mapleson's Opera came Bellagrie Roosevelt in the Masque of Pandora, which was a great failure, and calls for no remark.

Mary Anderson played two weeks to overwhelming houses. A recital of Miss Anderson's career is not necessary to show how well and earnestly she has worked to mount the ladder of fame. There are times when the lady is provokingly crude and careless, and deserves great censure, which she certainly got from the press; but taking all into consideration, her success has been wonderful, and if she "has not learned it all," she nevertheless adds lustre to the American stage.

Denman Thompson's engagement was a good one—not so great as last season's, but a very satisfactory one to actor and manager.

The Ideals were heard in the Pirates of Penzance, Fatinitza, and for the first time here in Olivette and Chimes of Normandy. Olivette was not a success; the company have not the dash or character for such an opera, and should leave it alone. The chorus was so modest as to be ridiculous. Myron Whitney and Adelaide Phillips shone resplendently as Gaspard and Germaine in the Chimes. The accession of Miss Phillips to these light and airy operettas is very pleasing to her many friends and the public, who think of the early assumptions wherein she displayed the germs of the talented artiste, who has won for herself a proud position in the ranks of her fellow-players. The Ideals met with success, and on their return late in the season revived Pinafore with astonishing effect, drawing a crowded house on it representation.

Bernhardt on her return failed to draw remunerative audiences.

Rice's Surprise Party did fairly for three weeks.

Frank Frayne failed in Streets of New York.

The Standard company in Billee Taylor wound up the season, doing a poor business.

The season at the Boston cannot really be called a very successful one, although much money has been received at its doors.

The Boston Museum inaugurated its season with the School for Scandal, and for several weeks fell back on its old successes, parading the favorite comedies of the past, which for so many years has delighted the Museum audiences. Goldsmith, Sheridan Knowles, Coleman, Tobin and Morton have long been established at this theatre, and their plays are sure of a generous welcome whenever presented—in truth, much more so than many of the productions of the writers of to-day. The relentless hand of Time has snatched from us these eminent men, and although there are yet a few writers of no mean capacity who cater for the stage, still I presume these gentlemen have sufficient modesty not to be offended if I cannot consent to class them exactly with the names I have mentioned. The Museum has always been noted for its stock co., comprising old favorites who have trod its boards for many seasons. William Warren may be considered one of the greatest players that ever trod the stage. Sir Peter Teazle, Sir Harcourt Courtly, Bob Acres, Touchstone, Jesse Rural, are parts in which he is particularly happy. His style of painting the passions and oddities of Sir Peter exceeds description; his beauties are to be seen and felt with delight, but cannot be minutely illustrated. So with all characters that he represents—they are like the masterly touches of a fine picture—the more the observer points out its perfectness the more the eye will discover for gratification and praise. Mr. Warren will be a member of the co. next season, much to the delight of all. So will that popular and most versatile actor, Charles Barron, who is a host in himself, and from his fine talents and keen sensibility occupies a foremost rank in his profession. Mrs. J. R. Vincent, to the gratification of all, remains another season. Mrs. Vincent, from the excellence of her private character, no less than from her abilities, has secured a lasting hold on the public. Of Annie Clarke's beautiful style of acting it would be superfluous to speak. She has long been recognized as one of the leading ladies in the country. With the accession of Fanny Morant to this co. for next season, nothing will be wanting in the line of actresses to make the list a complete one.

Dion Boucicault again packed the theatre with his masterly performance of the Shaughraun, and Myles in the Colleen Bawn. The whole engagement was a very successful one.

The other stars were Sol Smith Russell in his specialty, Edgemore Folks. Mr. Russell did not meet with great success, but his acting and singing was admired as much as ever.

Frank Mayo played a ten weeks' engagement, appearing in his old character of Davy Crockett. The business was surprisingly excellent, and Mr. Mayo may well feel proud of his success. The season at the Museum was a very prosperous one. Mr. Field labored hard, and met with hearty recognition.

The Gaiety has devoted its season to opera bouffe and operettas, and Manager Wentworth has made money. He was the first to produce Olivette, Billee Taylor, and the Mascot, all proving a success, in particular Olivette, which turned out a lively speculation. Blanche Correlli was the best Olivette of them all, her piquant acting and delightful singing being very much admired. The Gaiety will undergo many changes during the recess, and next season will again take its place as one of the favorite theatres of the city.

The Howard Atheneum, with William Harris, managed in a most superior manner. It has turned out a gold mine, and will continue to do so if Mr. Harris remains at its head.

The Novelty Theatre and Boyleston Museum have devoted the stage to operettas and variety performances. Both houses doing well.

CHICAGO.

McVicker's (J. H. McVicker, manager): The Vokes Family appeared Monday evening to a crowded house. Cousin Joe, a one-act comedy, precedes the Belles of the Kitchen. Large attendance has continued through the week. We miss the charming Rosina, but her place is moderately well filled by Bessie Sanson. The Vokes' engagement will close 18th, and Baron Hartwig Seeman, the magician, will appear 20th.

Grand Opera House (J. A. Hamlin, manager): Rial's Uncle Tom's Cabin has been a paying success. Standing room only is announced every evening soon after eight. Eliza's flight across the river chased by the dogs is a catching feature. This play still has a remarkable hold upon the people, and the complexion of the audiences indicate that it reaches the best society, and even draws largely upon the churches. Rial's co. make one night stands for one week on their way to New York. The advent of J. O'Neil has been postponed until the 20th, when A Celebrated Case will be presented. The coming week will be occupied by the Acme Olivette co., which lately appeared at McVicker's. They will close their season with this engagement. According to present arrangements, J. O'Neil will remain two weeks and be followed by Tony Pastor.

Hooley's Theatre (R. M. Hooley, manager): This house has also been well filled at every performance. The Mulligan Guards Nominee given by Harrigan and Hart and their co., being new to this city, is received with considerable relish. There is a gratifying freshness in the songs and business, which meets with nightly approval. Their engagement continues another week, and Mulligan's Silver Wedding will be given. Needles and Pins by Daly's N. Y. Comedy co. will follow.

Olympic Theatre (Z. W. Sprague, manager): Weaver's Celebrities have done a fair business. Week of 13th Pike's Dramatic co. will present Sea of Ice. The Celebrities go to Detroit for one week and then to St. Louis.

Academy of Music (William Emmett, proprietor): Tony Denier's Humpty Dumpty meets with success, being greeted with very large audiences. This closes the season with Humpty Dumpty and also this theatre. The benefit of John Muir is Sunday 19th, afternoon and evening, instead of the 12th, as stated last week.

Lyceum (Ed. Hillier, manager): Skip, the New York Fireman, drew medium houses. Ed. Hillier, the retiring manager, had a fair attendance at his benefit Friday. Alf Johnson assumes the management 13th for the Summer season. Sprague's Georgia Minstrels will appear for the week, and close their season.

Central Music Hall (C. Milward Adams, manager): The Foundlings Home concert Monday evening was a great success, both financially and artistically. Every seat was sold, even to the sofas in the foyer. About $1500 were realized for the little ones.

Items: Frank Wallace and L. J. Lodge have borrowed a version of Rooms for Rent, and will play it at the National next week.—Extensive preparations are being made for decorating the Exposition Hall for the Saengerfest; 10,000 yards of arbor-vitæ wreaths are being made. Life-size pictures of musicians will be hung upon the walls amid rich decorations. Poles are to be erected on the street from the main entrance to Wabash avenue, upon which festoons and flags will be hung, arching the street. At night lanterns will be hung in abundance.—Harrigan and Hart go to St. Louis for one week after their engagement here, and then return to New York. Will J. Davis reports good business with the Rose Wood co.—The proprietors of the Northwestern Amusement Agency purchased the effects and accounts of Mr. Cambridge's agency.—Mrs. M. T. Skiff (Anna Morgan) left Tuesday evening for Boston to join her husband. She has closed the season and will be absent about three months.—A glimpse at the unfinished curtain at the Grand discloses the promising fact of a vast improvement upon the recent dark and cheerless one.—The money snatched from McVicker's box office last week was recovered the following day.—The building permit has been issued for the construction of Haverly's new theatre. The building will be six stories high, the front to be of Vermont limestone, silicated. There will be an elevator. One of the novelties in the construction is a proscenium arch of solid masonry. There is some talk of a double stage, but the dead level of sandy foundation makes it doubtful about making a well hole of sufficient depth.—J. O'Neil is in town.—Fred. G. Boon, from Cassopolis, is here looking for Fourth of July attractions.—H. M. Clark and Mrs. Leach and wife arrived the 9th. They were with the Uncle Tom's Cabin party that went to pieces in the South.—John L. Clarke will come to Hooley's Dec. 5th.—John Gaunaus, advertising agent of the Vokes Family, is to manage Frank Frayne next season.—Minnie Wright, the reader, is at present stopping in the city.—Harry Mann is expected to arrive the 12th with his wife, Genevieve Mills. Mr. Mann was formerly treasurer of Haverly's Theatre here.—A complimentary testimonial was tendered to Lucy Le Barrett, a promising young lady reader, at Fairbank Hall, on the evening of the 8th.—Alonzo Hatch has returned from San Francisco.—W. T. Carleton, of the Acme Olivette co., will make a short visit to England during the Summer. He will join an English Opera co. in New York when he returns, as he is tired of traveling.—Charles Forbes' Dramatic co. at Albion, Mich.; Leland Reed's Comedy co. at Council Bluffs; Charles Davis' co. at Boston; Florence Hunt Dramatic co., Wisconsin, all close their season the 11th and return to this city.—J. B. Carey, of Olympic, will receive a benefit the 24th.—J. H. McVicker writes that he will return about July 1.—John Dillon is doing well in Wisconsin.—There is a probability that Frank Aiken will be the leading man at the Academy of Music next season.—The Sansegal comb. has returned. Mr. Buck says the people prefer pieces.—The Northwestern Amusement Agency are forming a comic opera co. to send to Pickwick Theatre, St. Louis, for Summer season. They have also secured the White Stocking Ball Park on Lake front for a grand exhibition of fire-works July 4.—Hooley's Minstrels are doing a big business on their way home through Colorado. They will make stops in Kansas and Nebraska, closing at Milwaukee Aug. 13, when they will return to Chicago.—Sam Gladstone has been in town several days.—Another place has been added to the long list of variety theatres and halls under the name of the Apollo.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Tony Pastor's comb. is billed for 17th and 18th, matinee and evening. The roster of the co. embraces a number of faces new to the Cincinnati stage. No further attractions as yet announced. DeWitt C. Waugh, the scenic artist, will at once proceed to prepare stage decorations for the ensuing season.

Pike's Opera House (Louis Ballenberg, manager): Season closed.

Robinson's Opera House (R. E. J. Miles, manager): Season closed.

Heuck's Opera House (James Collins, manager): Jim Fennessy's Legion of Friends crowded the house in every quarter 11th, which was ample evidence of the popularity of the genial treasurer. The performance, though amateur in the main, was entertaining. The beneficiary was called before the curtain, and made an appropriate speech. There is one more benefit to culminate, namely, that of scenic artist D. B. Hughes, a very popular personage with the patrons of Heuck's, and to whose untiring efforts no little of the past season's success is owing.

Coliseum Opera House (Thomas E. Snellbaker, manager): Season closed.

Vine Street Opera House (John Morrissey, manager): At this stage of the season, when other houses on every side have closed their portals for the Summer, habitual theatre-goers appreciate the liberality which animates the management of the Gold Mine in furnishing an unusually attractive nightly programme. Emerson and Clark, in a nonsensical but laughable act entitled Some Other Evening, created a favorable impression. As grotesque dancers they are entitled to rank among the best. Eva Bennett and

Georgie Lingard sang a number of melodies new to this city, and were encored nightly. The co. has been materially increased for the current week, and on the 18th manager Morrissey's benefit occurs, and a host of volunteers are already announced.

Items: Matters dramatic are at present fully as dull as the Commercial man's Sunday amusement column.—Ada Melrose, who recently closed a successful engagement at the Vine Street Opera House, is one of the most precocious child artistes on the vaudeville stage.—Robert Scott and Patti Rosa, both prominent members of the Rooms to Rent comb., have been sojourning during the larger portion of the past week in this city.—As an humble admirer of Charley McLean's boundless cribbing propensities, the writer suggests that henceforth he label his column (if ten or twelve items can be justly said to constitute a column) in Sunday's issue of the *Commercial*, "Flashes from THE MIRROR." The title would be not only truthful but appropriate.—Manager James Whallen, of the Buckingham, Louisville, has been doing the Paris of America under the protecting wing of John Morrissey.—Louis Ballenberg and the Soldene English Comic Opera co. are expected home shortly.—The probabilities are that the duties of treasurer of Robinson's Opera House will, during the approaching season, devolve upon Jule Cahn, who officiated in same capacity during season just closed at Pike's.—J. F. Riley and his wife, professionally known as Lizzie Smith, departed 9th for San Francisco, joining Col. Snelbaker's Majestic comb. in that city.—Noxon, the St. Louis, scenic artist, who has been spending several days in this city, returned to that city 9th.—C. W. Vance, stage manager of John McCullough's comb., will spend the Summer in Cincinnati.—Leo Steele, not feeling sufficiently assured of his popularity with local amusement frequenters, has backed down and out from his contemplated benefit.—Geo Lingard, a pretty little serio-comic of the Vine Street Opera House, will, it is rumored, link fortunes "for good and aye" with Holley, of Homer and Holley, the well-known song and dance artists.—Julia A. Hunt's co. is reported doing well in the interior of the State.—The opera house at Pomeroy, Ohio, was sold for a mere pittance at sheriff's sale 11th. A building association, to whom the proprietors were indebted, were the purchasers.—Annie Barclay, a very popular actress and estimable lady, has returned from a professional tour in Australia.—McMahon, who was to wrestle with Johnston at the Vine Street Opera House 8th, failed to materialize, and the money was refunded the audience in waiting.—John Lingess, in advance of Tony Pastor's party, has been putting some remarkably attractive paper on the walls. Tony, with his usual forethought, has ample faith in the benefits derived from a liberal use of printer's ink.

SAN FRANCISCO.

California Theatre (Maguire and Field, managers): John T. Raymond played to a good week's business in Colonel Sellers, the engagement concluding Sunday night. Mr. Raymond's co. is an excellent one in many respects. On the whole, his engagement has been a successful one every way. Last night, the much talked-of play with "the longest run in America"—Hasel Kirke—was produced for the first time in this city by the Madison Square Theatre co., and it was a complete and instantaneous success. The theatre was crowded in every part by a most fashionable audience, who were moved to tears and laughter as the play continued. The piece is so well known that a detailed account of it would be superfluous. Suffice it to say, the performance was extremely enjoyable in every respect. It is handsomely mounted, nothing having been left undone to produce it in keeping with the excellence of the cast. The theatre was handsomely decorated with flowers and evergreens, and each lady was presented with a souvenir programme, to which was attached a tiny bouquet. This was excellently and gallantly done by the genial Gus Frohman in person. Great credit is due O. G. Berard the efficient business manager of the co., who has worked untiringly since his arrival here to carry out every little detail to the letter, and the press have received many little favors at his hands. The verdict last night augers three and probably four weeks of large business—the largest at this theatre in years. It is a pleasure to be able to record an event like this, and it only goes to show that the San Francisco public, critical and unappreciative as they appear at times, will certainly patronize anything really meritorious. The receipts of last night's performance were $1653.72 in actual figures. This is the largest single night's receipts at this house (barring benefits) within three years.

Bush Street Theatre (Charles E. Locke, proprietor): Snelbaker's Majestic comb. played a miserably poor week's engagement. It is the poorest show of the kind we have had here yet, not excepting any. Mr. Locke claims to have been deceived as to the co., but excuses are always in order in case of failure. I have always given Locke credit for generally excellent judgment, but in this case he has made a serious mistake. The co. was transferred across the street to the Standard last night, Haverly's Widow Bedott co. exchanging places with them.

Standard Theatre (Thomas E. Snelbaker, proprietor): Haverly's Widow Bedott co. played a good week's business. Snelbaker's great (?) show last night opened under the management of Matt Fallon, (who runs the saloon adjoining the Bush Street Theatre) and Snelbaker himself, Mr. Locke having withdrawn from the "snap," thoroughly disgusted. The performance was simply vile, and such exhibitions in a heretofore first-class house should not be allowed. Some Eastern can-can "artists" have been telegraphed for, and they propose to give a "red hot" show next week, as one of the co. informed me to-day. It is to be hoped that something will be done to stop and discourage "shows" of the character of Snelbaker's Majestic Consolidation in the future.

Baldwin Theatre (Thomas Maguire, manager): Jarrett and Rice's Fun on the Bristol party did a fine week's business, and the performance has evidently "caught on" with our theatre-goers.

Winter Garden (M. A. Kennedy, manager): Audran's La Mascotte, which was produced for the first time here last Thursday night, has attracted large and apparently delighted audiences since. It has been put on with unusual care and elegance that is deserving of special mention. The cast was as follows: Hattie Moore, Bettina the Mascot; Harry Gates, Pippo; Ella La Rose, Fiametta; Tom Casselli, Lorenzo XVII; Harry De Lorme, Frederick; Edward Barrett, Rocco; Frank Howard, Paravicini; George Harris, Matheo; George Gans. [illegible] which has been well distributed [illegible] be considered a decided success. Hattie Moore, Harry Gates, Harry De Lorme and Tom Casselli are certainly entitled to no little praise for the rendering of their respective characters, as well as for their singing. The chorus is large and well trained, and the whole reflects great credit on the ability of M. A. Kennedy, the manager.

Tivoli Gardens (Kreling Bros., proprietors): A new comic opera, under the title of The Fakir of Travencore, was brought out here last evening, and was fairly successful. The author is Luscombe Searrelle, an Australian composer, who has lately arrived here. The plot hangs on the visit of the Prince of Wales to India in 1878, the scene being laid in Travencore, India. Ethel Lynton was really excellent as Eulalie, the rest of the cast calling for nothing worthy of mention. The opera was excellently mounted, and while there is considerable to commend, it will require much pruning and an elimination of a number of gags, which have a very ancient savor. The chorus, which consisted of some fifty people, was especially good and deserving of special mention. The opera reminds one much of Verdi's Aida, and I cannot help thinking that the author conceived his idea from that work. One of the chorus airs is taken directly from Aida.

Adelphi Theatre, (Ned Buckley, proprietor): The same bill continues this week, and business continues pretty good.

Bella Union Theatre (Harry Montague, manager): Harry is nothing if not original, his latest fake being the exhibition of his "$500 prize beauty, or the handsomest formed woman in California," after the style of Matt Morgan's Living Pictures, preluded by the usual olio. As this latest move fills the house every night to its utmost capacity, I suppose the object sought is attained, financially speaking.

Items: James O. Barrows, the excellent Tim Crane and Elder Sniffles of Haverly's Widow Bedott co., has received a tempting offer from Messrs. Edouin and Sanger, of the Sparks co., to replace Jaques Kruger as the photographer in Dreams, but Mr. Barrows tells me he has declined the offer, and will, instead, accept an offer from the management of the Madison Square Theatre next season.—Edwin Browne, who has been playing in the Australian colonies in Good as Gold and other dramas for the past fourteen months, returned Saturday. He may become a member of the new California Theatre co., but if he does not accept the offer made him, will probably proceed directly East.—The new comedy being written for M. A. Kennedy, the well known actor-manager, is entitled Senator Silverbags. It is humorously satirical, and is in three acts and eleven scenes, and will make a sensation in society and political circles when produced. Mr. Kennedy has already received several offers to produce it next season, but as yet has made no engagements.—R. M. Eberle, for some time past stage manager of Baldwin's Theatre, has resigned, owing to financial difficulties, and will assume a like situation at the California Theatre.—Charles B. Bishop, Haverly's Widow Bedott, has two offers to go starring next season, but will probably continue another season as Widow Bedott—so he says.—David Neafield, for some time past dramatic critic of the *Evening Post*, has resigned to accept the position of managing editor of the San Francisco *News Letter*. Wm. Horace Wright, a competent and conscientious man, succeeds Mr. Neafield, whom the theatre people will miss much, as his dramatic and musical *critiques* were very generally read and admired.—W. H. Strickland, in advance of Haverly's United European Mastodon Minstrels, was to arrive Thursday last, but stopped off at Virginia City.—Sam Dearin, the musical moke, has been engaged by Manager Clapham, for Brooks, Dickson and Clapham's Minstrels next season.—A concert co. composed of Jennie Boyer, Ida Sexton, Al. Henderson, Frank Bornbaeck, and Louis Bodecker, a tolerably fair crowd of singers, will inaugurate a barnstorming tour of the country towns, commencing next week.—Mrs. Hawley, *nee* Belle Chapman, was presented with a daughter last week.—During the performance of Fun on the Bristol last Thursday evening, Agnes Halleck came near being seriously injured by some scenery falling and striking her on the neck, imbedding a gold chain and otherwise bruising her. She was not incapacitated, however, from further acting.—Donna Juanita will probably be the next attraction at the Winter Garden.—Ben Teal, who acts as sort of pilot fish for one of our dramatic critics, takes a lively interest in theatrical matters for a legal man.—Ben Stern went East yesterday with Harry Clapham and John T. Raymond's co., and will probably go out ahead of Brooks, Dickson and Clapham's Minstrels next season.—The dramatic department of the *News Letter* has been much improved of late. A young gentleman connected with a leading commercial house here is now the theatrical scribe.—Emelie Melville has several offers of late from leading managers in the East, among whom are J. H. Haverly and C. D. Hess, but has refused all, and in all probability will form a company of her own, backed by her husband, Mr. Derby, who is well known in mercantile circles here, and play Eastward about August. Mr. Derby tells me that he will engage one of the best managers in the business, and is negotiating with a well-known Eastern manager, who is now here, but whose name he does not wish made public just yet.

BALTIMORE.

Academy of Music (Samuel W. Fort, manager): The summer garden concerts opened brilliantly on Monday night, and the attendance during the week, despite the disagreeable weather, was large and appreciative. The auditorium was handsomely arranged. The orchestra has been floored over, on a level with the stage, as far as the balcony circle, and the stage, which stands in the middle of the room, is handsomely decorated with flowers and a greenery. At the extreme back of the stage a fountain plays, with a pretty lace-work of water-jets. Max Maretzek, the conductor, was warmly welcomed when he took his place on the stand. The programme embraced music to suit all tastes, and was changed every evening. Mlle. De Lussan and Jennie Dickerson created a very favorable impression by their vocalization, and Anna Berger, the cornetist, established herself as a favorite from the first. She plays the instrument with the proficiency of an Arbuckle. The concerts will be continued next week.

Items: Manager John T. Ford had a most successful benefit at the Opera House on Friday night. The house was packed from the footlights to the lobbies, and every available foot of standing-room was occupied. The programme was an interesting one, and there certainly was diversity enough to satisfy the most fastidious. The first performance of the evening was the Senate scene of Othello, with R. L. Downing as Othello, and Blanche Thompson as Desdemona; the other characters were sustained creditably by Harry Taylor, W. Macnichol, W. H. Baker, W. H. Burton, O. Doud and Clark Earle. After this Master John Doud gave imitations of Fritz Emmett. The feature of the evening was the appearance of Mme. Janauschek in her impersonation of Mary Stuart. The third act only was given, but the actress appeared to great advantage. Rosa Rand appeared as Queen Elizabeth, and was cordially received. Minnie Palmer also appeared and sang several songs. The Old Guard, a short play by Boucicault, closed the programme, L. R. Shewell assumed the leading role. As an entirety the entertainment was creditable. Nothing billed for next week.

ST. LOUIS.

Uhrig's Cave (John J. Collins, manager): Mr. Collins is making a great success with his Summer season. The performance of the Chimes of Normandy was very fine. In the early part of the week Pinafore was produced and drew large audiences. The co. is very perfect for children, Fanny Cohen being a remarkable little actress. She will make a very beautiful woman, and will be heard of in future. Next week Ford's Olivette co. is the attraction, and prospects are that the business will be very large.

Olympic Theatre (Charles A. Spalding, manager): Daly's New York co. will be here soon and present Cinderella at School.

Items: John W. Norton has returned from New Orleans, and has been out to the races every day in a four in-hand.—A company of St. Louis actors went to Bellville a few nights since and produced a version of Watts Phillips' play of Lost in London, under the title of The Miner's Daughter. Geo. B. Berrell, J. H. Shewell, R. B. Jones, Fred Coleman, Charles R. Thorp, E. M. Stanton, Edna Carey, Bessie Taylor and Madge Hughes furnished the cast.—The Pickwick Theatre opens this week with Courti's Roman Students.

PHILADELPHIA.

The theatrical season may now be said to have ended. The Walnut closed on Saturday, and no legitimate theatre is now open except the little Museum, where the evening play is the Hunchback by the Museum co., and the afternoon entertainment A Widow Hunt. The Museum has had a very successful season, and has brought out standard plays at the rate of almost two a week all the Fall, Winter and Spring. The theatre will remain open during the present month. There is not much left in the city in the way of amusements. The Mænnerchor Garden and one or two disreputable variety theatres alone remain. The seashore will now claim the fun-loving people until next fall, when the curtains will rise on refitted and renovated stages. Next season will be a lively one in Philadelphia.

BROOKLYN.

Park Theatre (Col. W. E. Sim, manager): A farewell testimonial was tendered to A. R. Samuels by the citizens of Brooklyn. A good house was in attendance, the performance a long and interesting one, and the benefit a success financially. The following is a list of the volunteers: F. M. Wills, J. Howard, Jennie Satterlee, Genie Howard, C. Reid, C. A. Burke, A. Cook, Fanny V. Reynolds, Callan, Haley and Callin, J. B. Williams and Jerry Adams. Sig. Brockolini, Ooffy Gooft (Gus Phillips), Nichols Brothers, Harry Spiers and A. Van Houten, Prof. Goldberg.

Olympic Theatre (Wm. B. Freligh, lessee and manager): Charles Foster is the star at this house for the present Summer season.

CALIFORNIA.

SACRAMENTO.

Metropolitan Theatre (W. R. Hayden, manager): T. W. Keene, in Richard III., supported by his Eastern co. on the 2d to a big house. He received two calls before the curtain amid a storm of applause. Kate Claxton and co. opened to a good house 3d and were received with much favor. Booked: John T. Raymond, Haverly's Minstrels, Fun on the Bristol, Snelbaker's Majestics.

COLORADO.

LEADVILLE.

Tabor Opera House (F. T. Osgood, manager): Haverly's New Forty did an immense business from 30th until 5th inst, having packed houses every night. Haverly's Strategists opened 6th to good house. The play is a fair one and will probably draw largely the balance of week; Frank Aiken and Katie Gilbert Linden and Jennie Carroll distinguished themselves.

Items: The Brothers of Pisa will be put on at the Academy of Music 11th.—Haverly's New Forty base ball nine got scooped by the printers, and Mack felt rather blue about it.—The New Forty made up a purse of $52.50 for a destitute lady here, whose children were almost blown to pieces by giant powder. This will make them hosts of friends.—T. H. Van Walzh, the genial box-office manager at Tabor Opera House, is making many friends by his courtesy. The ladies say he is handsome.—The Grand Central is doing small business.—W. E. Sheridan at Tabor 13th, week.

DENVER.

Sixteenth Street Theatre (Langrishe & Pierce, managers): Haverly's Strategists closed a good week 2d to good business, but the largest business so far is being done by Haverly's Mastodons. The street parade was fine, the drum corps being quite an addition. I will give a full description next week. Helen Potter's Pleiades are booked for 20th, after Willie Edouin.

Palace Theatre (Ed. Chase, proprietor): Arrivals: Emma Butto and Maude Barnes. Pretty Milliners is the attraction.

Items: Lilian Joyce will benefit 10th in Duel for Love and two scenes from Romeo and Juliet; local talent will assist. The lady will be a member of W. E. Sheridan's co.—Samuel Yaeger will close his engagement with the New Mastodons at the expiration of this week and locate here.

CONNECTICUT.

BRIDGEPORT.

Wagner's Summer Garden: The following artists from the Thalia Theatre have been engaged for a season of twelve nights: Miss Buskow, Miss Ahl, Mrs. Lube, Mr. Lube, Mr. Schank, Otto Meyer and Mr. Raberg.

Seaside Pavilion, (Walters & Smith, managers): Bijou Opera co. in Olivette, and the following specialty people: Debar Brothers, Harper and Stansill, Miss Jesse Weston and Charles Killenbeck.

MERIDEN.

Wilcox Opera House (T. H. Delevan, manager): Westerndorf's Ghost Mystery week of 6th to good audiences; They came to stay three days, but their success warranted them in finishing the week.

DAKOTA.

DEADWOOD.

C. R. Webster, manager of theatres in Deadwood, Central and Lead City, opened an eight week's season with Emma Leland, I. N. Beers and a first-class dramatic co. 1st, opening in Gilbert's comedy of Engaged. Dot was given 6th, followed by Hazel Kirke, Miss Leland as Dolly, Miss Randolph as Hazel and Mr. Beers as Dunstan. Business good.

DISTRICT OF COLUMBIA.

WASHINGTON.

Ford's Opera House (John T. Ford, manager): John T. Ford's benefit last Thursday was not, on the whole, a grand artistic success. With a few exceptions the volunteers knew nothing of the parts they assumed. Janauschek as Mary Stuart, was fine, of course. Minnie Palmer sang and danced. L. R. Shewell as Haversack in The Old Guards was as good as his support was poor. R. S. Downing as Othello, gave a very good rendering of the Address to the Senate. Blanche Thompson had little to do as Desdemona except to look pretty.

National Theatre (John H. Albaugh, manager): S. C. Elliott has a benefit at this theatre 17th, in Romance and Reality. Pirates of Penzance by local talent, Eva Mills among them, under auspices of Potomac Boat Club, 21st.

Theatre Comique (Jake Budd, manager): John Robinson in Rocks, assisted by Jake Budd, as Hungry Jake, the Bordeaux Sisters, Frey and Marshall, El Nino Eddie, Crandall and Eastwood, and Lizzie Daly. The performance concluded with the Washington Flower Girl.

KANSAS.

LEAVENWORTH.

New Opera House (D. Atchison & Co., proprietors): Coming: Soldene Opera co., 10th, 11th and matinee; Haverly's New Minstrels, 14th.

ILLINOIS.

BLOOMINGTON.

Grand Opera House (Tillotson & Fell, managers): Has been closed since my last. The bookings in the near future are Tony Pastor 29th. Canfield, Booker and Lamont's Humpty Dumpty co. are booked for 30th, July 1, 2 and 4.

Durley Hall (George S. Smith, manager): Closed. Coming: Haverly's Mastodons 23d.

Items: John Skelton, the cornetist of the Litta Concert co., has had to take a two weeks' vacation on account of sickness.—Messrs. Tillotson & Fell are making dates for this co. for July, playing mainly through Illinois.—The amusement business is quite dull at present, but a number of attractions are booked for both houses in the near future.

JOLIET.

Gus Williams in Our German Senator, under management of John A. Rickaby, is handsomely billed for 13th. Emma Leland comb. booked for July 4: The Joliet Opera House, under the able management of E. S. Barney, has had a very fair run of business the past season.

LA SALLE.

Opera Hall (J. Borugasser, manager): Litta Concert co. to a packed house 3d, receiving many encores. Performance excellent.

LINCOLN.

Gillett's Opera House (R. Deming, manager): Litta Concert co. to best house this season 9th. Nothing booked.

PERU.

Turner Hall (H. Penning, manager): W. Hawley Smith, in readings, 4th, in an excellent entertainment to a large and fashionable house.

QUINCY.

Opera House (Dr. P. H. Marks, manager): Ford's Comic Opera co. in Olivette and Billee Taylor 6th and 7th, to only moderate houses. The performance was enjoyed by the audience, and the chorus is deserving of special mention. The co. went from here to Keokuk for one night, and from there to St. Louis, when they open 13th at Uhrig's Cave for four weeks. Booked: Haverly's Mastodons 18th.

INDIANA.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Booked: Tony Pastor's troupe 24th. Nothing else until September.

Apollo Garden Theatre (John Albecker, proprietor): Booked: 20th, George C. Charles and stock in The Skeleton Hand; Mlle. Elise, Fostelle and Flynn, Hugh and Nellie McNarney, Edwin Stuart, Cecelia Crisp and La Petite Daisy in specialties. Business at this little theatre splendid for the past three weeks.

LA PORTE.

Opera House (S. Lay, proprietor): Nothing here this week, and thus far nothing for next. Amusements are getting rather slack.

SOUTH BEND.

Good's Opera House (Price & Mills, managers): Fox and Ward's minstrel party 10th. They are a good co. but had a very small house.

Items: The season has closed here and Messrs. Mills and Price will commence repairing, cleaning and painting the Opera House, preparatory to the reopening Sept. 3. They have many first-class companies booked for next season. The past season has been the best that our theatre managers have ever had and they have exerted themselves to bring some of the best talent on the road.—The Fox and Ward party are now playing in the lake towns in Northern Michigan.—C. A. Davis, Mephistopheles to R. G. Ingersoll, is at home for a week on a visit.

TERRE HAUTE.

Opera House (H. M. Smith, manager): This house has been closed the past week. Tony Pastor and his co. are booked to appear 25th.

IOWA.

DUBUQUE.

Opera House (G. D. Scott, manager): The Rose Wood comb. came 2d to good business, Miss Wood as Camille, supported by Lewis Morrison and a fine co. from the Grand Opera House, Chicago. Camille was finely rendered, and left a good impression. Sprague's Georgia Minstrels came 3d to fair business; entertainment good. Tony Denier is billed to appear 18th; Haverly's Mastodons July 2.

The Fiske University Jubilee Singers, in their tenth season, are to appear 14th and 15th at the Congregational Church.

The Land of Nod was presented at St. Raphael's Hall 2d and 3d to good business. It is a beautiful operetta, and was well presented, mainly of home talent.

FORT MADISON.

Concordia Hall (Charles Doerr, manager): Canfield, Booker and Lamont's Pantomine and Novelty troupe come 16th, and play 17th in Nauvoo, Ill., under management of our local manager, C. S. Ruthven. Prospect here is good as it is the first show for a month.

KEOKUK.

Gibbons' Opera House: Ford's Comic Opera co. opened at this house 8th in Olivette and on the 9th gave us Billee Taylor. This was the first time in Keokuk for either of these popular operas, and the manner in which they were presented delighted the audiences.

Keokuk Opera House: Nothing at this place at present. Booked: 20th, Haverly's New Mastodons.

Items: Mr. McNamara, agent Haverly's New Mastodons, was here 10th arranging for their appearance.—A number of bookings have been made at Gibbons' for next season. Among them Fred Warde, Neil Burgess, Fanny Davenport, Pat Rooney and Hermann.

SIOUX CITY.

Academy of Music (W. H. Grady, lessee): Roland Reed and co. in Mother-in-Law and Hot Water, gave first-class entertainments to good houses 3d and 4th. Nothing booked. Hazel Kirke and Olivette cos. have cancelled their dates.

MASSACHUSETTS.

ANNESBURY.

Merrimac Opera Hall: Denman Thompson in Joshua Whitcomb is booked for the 22d. The ticket sale indicates a big house.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager), Tony Denier's Humpty Dumpty failed to appear 8th, notwithstanding one local manager held a duly executed contract for that date. Den Thompson's familiar Uncle Josh co. are billed for 20th.

Items: Professional people are beginning to appear in our vicinity. The Masconomo House at Manchester opened 15th, where can be seen already Joseph Procter, John Gilbert and E. E. Rice.—Sarah Jewett has a charmingly-situated little cottage at Pigeon Cove, but has not yet arrived.

MILFORD.

Opera House: Denman Thompson to $700 house, 10th. Josh Whitcomb is a great favorite here. Over 175 persons were in line when the sale of seats began; had it not been a rainy night the house would have been packed. Booked: Rennie's Billee Taylor co. at Opera House, 17th; Mrs. P. J. Parker's eleventh annual concert, Washington Hall, June 15.

Items: George G. Cook is booking agent at the Opera House; Jesse A. Locke, local stage manager; Ethan C. Claflin, ticket seller.—E. Whitney, manager Lyceum Hall, has nearly recovered from his winter's illness.—Everett Cheney has the MIRROR for sale Friday afternoons.

WALTHAM.

Music Hall (R. B. Foster, manager): Nothing at this place the past week. Booked: Entertainment by local talent 28th.

WORCESTER.

Music Hall (R. M. Reynolds, manager): About the middle of the week Little Corinne's agent made arrangements hastily to give a matinee and evening performance on the 11th, also a Sunday night concert, which was poorly attended, owing to the brief time given to advertising. The little lady acquitted herself in a very satisfactory manner and is quite a favorite here. Nothing booked.

MICHIGAN.

ALBION.

Booked: Fox and Ward's Minstrels 14th; John Thompson and The World co. July 5. Season will open Aug. 26.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): The Rentz-Santley co. gave a fair entertainment 8th to a good house. Booked: The Vokes Family 24th and 25th; Tony Pastor 28th.

Items: Smith's Opera House is running to good business this week. The co. engaged is a good one.—THE MIRROR may always be found at George A. Hall's and F. B. Winegar's newstands.

KALAMAZOO.

Union Hall (Chase and Solomon, managers): The season closed with Rial's Uncle Tom's Cabin.

MUSKEGON.

Opera House (Fred. L. Reynolds, manager): The Rentz Santley Novelty co. came 7th to good audience. Booked: Fox and Ward's Minstrels 21st; Selden's Concert co. 23d; Tony Pastor 27th.

Item: Manager Reynolds is now in New York looking after next season's business.

MINNESOTA.

MINNEAPOLIS.

Academy of Music (Herrick Bros., managers): Closed entire week. Booked: 24th, Tony Denier's Humpty Dumpty.

Pence Opera House (Miss Phosa McAllister, manager): The Naaid Queen held the boards the entire week to good business. The beautiful scenery and elegant dressing of this spectacular play has never been equaled here, and nightly increasing audiences testify to the appreciation of the public. The same bill next week, the season closing 18th.

Item: Manager E. W. Herrick has departed for the East, to be absent for two months. He will spend some time in New York, arranging for next season's attractions.

ST. PAUL.

Opera House (Charles Haines, manager): Haverly's Mastodons 2d and 3d played to crowded houses; 4th Remenyi Concert co. to a select and appreciative audience. The entertainment proved satisfactory, each member eliciting an encore; 6th and 7th the Rose Wood co., presenting Camille and Frou-Frou, received a most flattering reception; large, brilliant and appreciative audiences greeted them. No artiste could deserve a more enthusiastic and hearty welcome than was accorded Miss Wood in her beautiful and artistic impersonations of Camille and Frou-Frou. Miss Wood and Mr. Morrison were the recipients of persistent and hearty calls before the curtain at the close of each act. John Lawe as Mons. Duval, by his gentlemanly bearing and careful acting, created more than usual interest in the character. Eugene Blair, Ella Wren, Illinoise Moshier and the balance of support proved very acceptable.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Rose Wood in Camille 8th to the largest house since the opening of the new Opera House. Booked: Litta Concert co. June 22; Tony Denier's Humpty Dumpty, 23d; Haverly's Strategists Comedy co., July 6.

MISSOURI.

HANNIBAL.

Mozart Hall (W. D. Wall manager): Ford Opera co. presented Olivette 8th to a highly appreciative audience; co. good.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): Booked: Soldene Comic Opera co., Billee Taylor and Olivette, 14th and 15th; Haverly's New Mastodons 16th; Haverly's Strategists 24th.

Items: Some good combs. coming in August.—John W. Ransone is in the city; he will probably remain till Fall.—Had a call from Harry Froom on Wednesday; he is ahead of the Soldene Comic Opera co.; he says they will probably close here.

NEBRASKA.

OMAHA.

Academy (John S. Halbert, manager): Haverly's European Mastodons were billed for 4th, and they did play as much of their bill as they could between 10:30 and 12 o'clock. They played in St. Paul, Minn., the night before, and left there for Omaha at 1 A. M., the railroad officials promising to get them here by 5 P. M. next day. But they were detained by some accident, and did not arrive till 10 P. M. A very large house awaited them at the usual time of opening, many of whom kept their seats patiently till the curtain rose; but the majority went out and walked about the streets, and returned again. The minstrels were greeted by a tremendous house, packed to suffocation. Sam. Devere at once came out and entertained the audience, while the rest of the co. prepared for the first part. The crowd was good natured, and the co.. though nearly worn out, did all they could to please. The programme was much cut though. Gus Williams billed for to night, 9th.

Items: Miss Emma Mabella is singing an engagement with the Saengerfest now in progress in this.—When Charles Frohman found that his co. would be late he telegraphed: "We will play in Omaha to-night. In the mastodonic lexicon of Haverley's Minstrels there is no such word as fail, and cannot be."—I hear that an auditor not liking to wait so long asked for his money back, and being refused, served a writ of attachment on the co., and the manager had to come down to the tune of $13, besides the ticket money.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The Forrest Dramatic Club gave an entertainment 8th for the benefit of the ushers, to a fair audience. Eastman's orchestra will give a concert at this house on June 15th. Nothing booked until next season.

Smyth's Opera House, (John Shirley, manager): Extensive repairs have been commenced at this house. The entrances are to be rebuilt, the stage enlarged, and folding chairs put in. The scenery will also be new, and when finished the theatre will be one of the best in new England.

NEW JERSEY.

NEWARK.

Park and Grand Theatres both closed, and nothing booked.

Newark Opera House: 13th and week, Rose and Harry Watkins in Trodden Down.

Mulberry Street Theatre: 13th and week, variety.

NEW YORK.

ALBANY.

Martin Opera House (Col. Foote, manager): The management was rather unfortunate in the selection of the co., which was represented to him as first class, for the opening week of the Summer vaudeville season. The audience that assembled on the first night was a large one, and if the co. had given satisfaction there was every prospect of a large week's business, but, to say the people "in front" were disgusted would but mildly express it—some of the performers being guyed in a very demonstrative manner. That Manager Foote was also disgusted was quite evident, as he released the entire gang after the first night's "fiasco," and closed up the house until Saturday evening, when it was reopened under more favorable surroundings. The more acceptable performers of the opening co. were retained, together with the additions of Hines and Blossom and the "Monumental Four Quartette," which are announced for the coming week.

Items: Capt. A. H. Bogardus and sons will give an exhibition of fancy shooting here 17th and 18th.—Baker and Farron closed their season Saturday evening 11th at Glen's Falls. Mr. Baker stopped in town a few hours on his way to New York.—Geo. W. Smith, late of the Jane Coombs co., has returned home for the Summer months; George has received a number of offers for next season.—Reynolds and Walling, sketch artists; Thorn and Davis, illusionists; Bessie Bell, serio-comic; Charles Glidden, comedian; Jessie Boyd, vocalist; Keegan and Wilson, song and dance; and Manager Levantine, in his equilibristic act, will form the attractions at the Novelty this week.—Leland Opera House (Mrs. Charles E. Leland, manager), and Tweddle Opera House, (Wm. Appleton, Jr., manager), are closed.—Messrs. Carey and Lee, late of Duprez and Benedict's Minstrels, are in town.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): Booked: Sig. Leondro Campanari and Miss Persis Bell in Concert 15th.

BUFFALO.

Academy of Music (Meech Bros., proprietors and managers): Tony Pastor's troupe of comedy and character actors occupied this house Monday and Tuesday evenings, drawing excellent audiences, who testified to the good performances presented by unstinted applause. Tony should have lengthened his stay here. Wednesday the theatre was closed. Thursday and for the balance of the week Augustin Daly's Needles and Pins was presented the first two nights. The comedy is a thin one, with little or no plot, but it abounds in amusing situations and ingenious complications, is richly musical, and gives the excellent co. free scope for their fine voices. In the Third Act, which is the best of all, Digby Bell and May Fielding (Mrs. R. R. Cornell), of this city, sang a pleasing duet, which was enthusiastically received. Miss Joyce also favored the audience with several popular melodies, winning her full share of applause. It is always a pleasure to see James Lewis on our boards, and as Nicholas Geagle he was funny as ever. Charles Le Clercq, John Drew, and the balance of the troupe, sung and played their parts handsomely. Cinderella at School was the attraction Saturday afternoon and evening, and filled the house to repletion. It is an extravagant farce, but full of bright sayings and pleasing melodies, and was warmly received. The school scene was particularly pleasing to the large audience, and was repeatedly applauded. For this week, the Miltonian Tableaux will have the boards. Nothing booked for the following week so far.

The Adelphi (Joe Lang, manager): The manager announced this present week as the close of the season, which has been unusually successful, and intends going out in "a blaze of glory." The Rentz Santley Novelty co. have been engaged.

Items: Moses Hotchkiss, hailing from Rochester, N. Y., a self-styled magic healer and alleviated in general of all the ills that flesh is heir to, has held forth in lectures at St. James' Hall the past week. Nothing announced this week.—Fred Wren will be with us with his Uncle Tom's Cabin co. July 2d and 4th.—The beautiful Miss Flagg, of Daly's co., has set the bloods of our city wild, and the girls are gone on that giggle of hers in Cinderella at School. It is practised daily, and will, it is feared, grow only too popular.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): John Thompson appeared 9th to poor house. New Orleans Minstrels 13th to a crowded house, and gave a good entertainment. Coming: 14th for five nights, Prof. Bartholomew's Equine Paradox, or Horse Opera.

ROCHESTER.

The past week bare of events. Nothing booked for appearance this week except local entertainments.

SYRACUSE.

Nothing in the barn-storming line last week, and nothing to anticipate.

Items: Manager Lehnen leaves for New York next week, for the purpose of adding a few more bookings to the full slate of 1881-2. Your correspondent wishes to acknowledge the present of a very pretty date book, got ten up by our friend Phil. He gives them away, which is a matter of wonder, for since the great combination scheme in our city, the generosity of the parties in the ring has not been very extensive.—Cyrus Stuart, leading man of Agnes-Wallace Villa comb., is in our midst, devoting himself to the fair sex. I understand that our salubrious air is making a New-man of him.—Look out for Phil Lehnen, you Editorial concoctor of that "star route offer," made by our local manager to Ed. Gotthold, for he is mad exceedingly.—Not much money, good many cusses, and all with a big D, has been the managerial principle in this city ever since the opera houses pooled their issues. By the way, I have a good story to tell of the ring management, which I'll fire at THE MIRROR ere long.—A Mrs. Andrews is giving seances here. She is very bad; so say the local press.—C. Adele Daniels, organizer, etc., of several juvenile opera troupes has returned from an extended visit to New York, where she has been the guest of Annie Dresch, the contralto. Miss D. will be a member of the Boston Ideal Opera co. next season.—A local amateur by name of Fitzsimmons, has accepted a position in a New York opera co.

NEVADA.

CARSON CITY.

Carson Opera House: Hooley, Homer and Morton's Big Four Minstrels played on 1st to a fair house. The co. had been billed but twenty-four hours, and this had a damaging effect on the night's receipts. The ballads in the first part were light, and the instrumental music was good, and the jokes were fresher than we generally hear from the ends. In the olio the Big Four, the Rankins, Bob Slaven, Major Burk, the lightning drill man, and Chalet, the ventriloquist, were all good. The co. play under the Lucke management to Kansas City.

Items: The agents of Kate Claxton and Thomas C. Keene are billing the town today, Claxton to be here on the 7th and 8th and Keene on the 9th.

VIRGINIA CITY.

Piper's Opera House (John Piper, manager): The Edouin troupe filled a three night's engagement last week to fair business. They were very favorably received, keeping the house in good humor continually. Hooley, Quinlan and Morton's Big Four followed to rather light houses. In their line they are a success. T. W. Keene, with a select co., opens 6th for three nights and a matinee. Seats selling rapidly. Kate Claxton opens 9th for remainder of week. Mastodon Minstrels 17th, 18th and 19th.

OHIO.

CLEVELAND.

Opera House (L. G. Hanna, manager): Tony Pastor and his excellent co. appeared 10th and 11th before large audiences. Tony's entertainments are always first-class, and it is unnecessary, where all are good, to particularize individual merit. The house will probably remain closed from now until September next.

Academy of Music (John A. Ellsler, manager): The benefit tendered Frank Finney 7th by the Marion Grey comb. proved quite successful financially. Messrs. Curran and Ogden were very amusing in the farce, My Neighbor's Wife; Ed. French's banjo specialties were uproariously encored, and the concluding piece, Kathleen's Dream, was fairly acted by the stock co., among which Kitty Rhodes shone as the bright particular star, and revealed the possession of no small talent as a soubrette. The Rentz-Santley Novelty co. filled balance of week to moderate houses. The Academy will be closed until further notice.

Tabernacle: The first grand concerts of the Central Musical Association were successfully given 8th and 9th in the presence of large and cultured audiences.

Haltnorth's Garden (Charles Hogg, manager): The Roman Students appeared last week before small audiences, owing to unfavorable weather. The regular weekly concerts begin 16th. Mr. Hogg has just effected an engagement with Theo. Thomas, who will appear with his unrivalled orchestra week of July 4. The first concert is to be given at Tabernacle July 4. This will, without doubt, prove the musical event of the Summer season.

Items: The Mend Issohn Quartette sing at Oberlin this week.—J. B. Curran is spending the Summer vacation at his home in this city.—The San Francisco Minstrels had a big audience at the Academy 9th. The musical selections were fair, but in other respects the troupe was not entirely satisfactory.—An entire new programme at the Comique this week.

COLUMBUS.

Comstock's Opera House (Frank Comstock, manager): Coming: Tony Pastor, 15th; Harrigan and Hart in July.

Items: W. C. Hamilton, of Chillicothe, author, actor and manager, was in the city several days last week attending to a law suit.—Manager Col. Morris, of the Grand, is in New York.

MT. VERNON.

Kirk Opera House (L. G. Hunt, manager): The season closed at this house June 2, with Fox and Ward's Minstrels to a good business, and gave satisfaction. Manager Hunt is fast filling time for next season.

Items. Matt Logsdon, of the Wallace-Villa co., is visiting his parents in this city. He has not closed with any co. yet for next season.—Frank Thompson of this city will blow the cornet with the Buffalo Bill co. next season. Mr. Cody could not have made a better choice.—The MIRROR is on sale at F. J. Hart's news and cigar stand, opposite Post-office.

SANDUSKY.

A very successful season has at last come to an end. The closing performance was given by the San Francisco Minstrels on the 8th for the benefit of William F. Stoffle, the enterprising manager of the Opera House. The audience was large and select. Manager Stoffle is now on his way to New York to make arrangements for the season of 1881-'82. From the character of the entertainments during the past season at this house, we are led to expect fully as good, if not better, for the coming season.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Birch and Backus gave their minstrel performance 6th to a large audience. Rentz-Santley Novelty co. 9th in a good variety entertainment to a good house. Tony Pastor has put up some elegant paper announcing his appearance 14th.

Adelphi Theatre (R. J. Lent, manager): Still continues to draw a fair share of patronage. Billed for 13th, Henry Belmer in drama Our Bijah—Irving and Holly, mimics; Cory Sisters, Lola and Ida; May Vernon and Lotta Forrest.

Standard Theatre (Fred McAvoy, manager): Toodles will be the attraction here for week of 13th, with Fred McAvoy as Toodles. A good entertainment may be expected,

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Tony Pastor to splendid business. Nothing booked for next week.

PENNSYLVANIA.

BRADFORD.

A number of new faces are billed to appear at Cain's Gem Theatre. The entertainments are lively, and a good business is being done.

COLUMBIA.

Opera House (J. H. Zeamer, manager): The season closed 7th, Carncross' Minstrels playing to an overflowing house. This has been by far the most successful year of our Opera House, which may be attributed largely to the efficiency of our enterprising and capable home manager, Mr. Zeamer, and the liberality of that prince of circuit managers, J. D. Mishler. Upwards of forty cos. have visited us, and by actual count, the houses have averaged $200. Those showing under the management of J. D. Mishler have an average of nearly $300. Our handsome Opera House will be put into the hands of the painters, thoroughly renewed, and placed under the personal management of J. H. Zeamer. THE MIRROR is the only Dramatic paper on sale at our book stands.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Jay Rial's Uncle Tom's Cabin co. is billed for 18th. During the Summer Mr. Yecker will improve his beautiful house by re-carpeting it, putting in new scenery, painting the front, and thoroughly renovating the building. Mr. Yecker is enterprising, and has shown his capabilities as a manager by providing many first class shows during the past season, and it is much to the credit of our theatre-goers to say that nearly all of them were well patronized.

NEWCASTLE.

Opera House (R. M. Allen, manager): Nothing at present. Many attractions are already booked for next season.

Items: John L. Kerr, business manager of Wagner and Reis, managers of the Oil and Iron Circuit, was in the city June 8th, and relates the following of Emma Abbott: The co. was under contract with the managers of the Oil and Iron Circuit for ten nights in April last. The contract specified that Miss Abbott should only be required to sing eight nights, but if she sang on either of the other nights she was to receive $100 in addition to the terms of the contract. The troupe came to Newcastle April 14, which was one of the "off nights," but as she had been advertised to sing, rather than disappoint the audience, she sang, and immediately after the performance received her Editional $100. Akron was the last town in the circuit. The troupe performed there on April 16, as per contract, and on the morning of 17th Miss Abbott sought out Messrs. Wagner and Reis, and after remarking that the engagement had not been a very successful one for them, returned to them the $100 she had received at Newcastle.

PITTSBURG.

Opera House (John A. Ellsler, manager): Lizzie Jeremy benefited 8th, and Harry Ellsler, 9th. Both had large houses. Harry Ellsler was presented with a handsome silver set. The San Francisco Minstrels gave us three performances the latter part of the week; business fair. The house is now closed.

Library Hall (Fred. A. Parkes, manager): Closed.

Williams' Academy (H. W. Williams, manager): Closed.

Items: Lew Garber, who has been connected with the Opera House for the past nineteen years as doorkeeper, resigned his position last week.—Thomas Williams, assistant treasurer of the Opera House, will visit New York city during the coming week.—The San Francisco Minstrels closed their season here.—Sid. R. Ellis, late of the Fanny Louise Buckingham comb., is in the city.—The Rink building was flooded last week during the high water in our rivers, and in consequence Fred Parkes is obliged to abandon his Summer nights' concerts for the present.

SHENANDOAH.

Academy of Music (P. J. Ferguson, manager): Booked (late last week): May Roberts' Sterling Comedy co. 13th and 14th.

YORK.

Opera House, (E. W. Spangler, secretary): The Mealey and Butler Baltimore Concert co., consisting of but three persons, all amateurs, met with only moderate success on the 6th. Carncross' Minstrels (abridged) on the 8th had a $600 house, which they did not deserve. The jokes are stale, and Sarah Barnyard is not as good a burlesque as Sarah Heartburn. The remainder of the entertainment was passable. Nothing further booked for this season.

RHODE ISLAND.

PROVIDENCE.

Opera House (George Hackett, manager): The Grayson-Norcross Opera co. rendered the pleasing opera of The Mascotte to the satisfaction of large audiences the past week. Mrs. Carter as Mascotte showed to even better advantage than usual, and Mr. Crane (Pippo) was quite acceptable. In fact, the co. is excellent and do great credit to their trainer and director, George B. Snyder. Little Corinne with her Merriemakers commences a short engagement 13th, giving Olivette.

Theatre Comique (Hopkins & Morrow, managers): Regular stock co. with several new specialties. The Bartlett Sisters closed their engagement of forty-two weeks with this theatre last Saturday.

Sans Souci Garden (William E. White, manager): Billee Taylor is running more smoothly than at first. Boccaccio is underlined for speedy production.

Park Garden (Atkinson and McFaddon, managers): The above gentlemen from Boston, have leased this garden and will open it to the public 20th. Haverly's Colored Forty is to be the first attraction, followed by the Mascotte by Grayson-Norcross co., and other light and popular attractions in rapid succession. Park Garden is a lovely place, and only needed proper management to make it successful.

VIRGINIA.

DANVILLE.

Opera House, (Catlin & Talley, managers): J. Randolph Tucker, the distinguished Virginia orator, lectured on Virginia; its Past, Present and Future, at Masonic Hall 10th to large and enthusiastic audience. J. Harry Shannon, the renowned boy orator, passed through on his way North on 12th. Dates are rapidly filling for coming season.

RICHMOND.

Business at the Comique continues good and the attractions are diverting and pleasing.

WISCONSIN.

EAU CLAIRE.

Music Hall (L. Parrish, manager): Rose Wood, supported by a fine co., gave Camille on the 9th; one of the best entertainments that a Eau Claire audience has witnessed for some time. They play in Madison and Janesville, and from the latter place they start for Chicago to support James O'Neill. Fred R. Hamlin, the young business manager of this troupe, made his first appearance on that evening. Booked: 20th, Tony Denier's Humpty Dumpty.

JANESVILLE.

Myer's Opera House (C. E. Moseley, manager): Matters theatrical are quite dull at present. The appearance of Rose Wood in Camille 11th promises a treat to our play-going folk. Booked: Haverly's Mastodons July 16th, which will be the first minstrel troupe that has visited our city for nearly a year.

MADISON.

Opera House (George Burroughs, proprietor): The dramatic season proper has closed. An occasional snap co., mostly picked up in that haven of unemployed actors, Chicago, visits us with indifferent results. On the whole the season has been a successful one, and all worthy combs. here all received a generous welcome. The following troupes have visited us since the 1st of January with business reported: Frank Mayo, good; An Arabian Night, fair; Corinne, good; Mason and Morgan's Uncle Tom, good; Mitchell's Goblins, fair; Ideal Uncle Tom, good; Hearts of Oak, good; Minnie Palmer, fair; Judge Bick, fair; Remenyi, good, two visits; Donavan and Ellis' Uncle Tom, good; Herbert Comedy co., fair; Thomas W. Keene, good; Charlotte Thompson, good; Gus Williams, good; John Dillon, good; Galley Slave, poor; Haverly's New Mastodons, good; My Geraldine, poor; Hazel Kirke, fair.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Acme Olivette co., 6th, 7th, 8th, to crowded houses. The opera was presented most thoroughly in every detail. Emma Ellsner, as Olivette, though as yet a novice on the stage, was most captivating with her pretty face and manners; her songs were received with enthusiastic encores. William T. Carleton, as Valentine, was roundly applauded for his singing. James Peakes' songs were well received. The chorus was well drilled; Henry Peakes, as the Sad Sea Dog, was humorously entertaining. They return 11th and close season here.

Academy of Music: Nothing here at present.

CANADA.

BROCKVILLE.

Opera House (George T. Fulford, manager): Joseph H. Keane and co., with Helen Blythe, returned here the 10th and presented Everybody's Friend to a good house. Hazel Kirke 12th by request. Mr. Keane gives a benefit 17th in aid of the Quebec sufferers. Camille will be the attraction.

Item: Mr. Keane and co. will spend the Summer here among the Thousand Islands, and will give an entertainment once a week.

HALIFAX.

Academy of Music (J. Jack, Secretary): Boston English Opera co. in Billee Taylor 2d, 3d and 4th to fair houses. They gave a farewell performance 6th, when The Chimes of Normandy was presented for the joint benefit of Dora Wiley and Miss Guenther to a large house. The co. left on the morning of 7th inst. for St. John, N. B., where they give three performances, and then return to Boston. Herzog's comb. of World's Wonders on the 7th, 8th, and 9th to fair houses. Booked: Maude Granger 20th. The Palestine Arabs 20th, week. Healy's Hibernian Minstrels in July, week.

HAMILTON.

Grand Opera House: J. R. Spackman, manager): Booked: Vokes Family 28th; Tony Pastor July 21; Haverly's New Mastodons 28th.

TORONTO.

Theatres all closed. Nothing lately but a circus.

—The dramatic critics have been industrious lately in the field of letters. Percy, of the *Star*, has revised his Dictionary of New York and is compiling a Biographical History of the American Stage. Stephen Fiske, of the *Spirit*, is gathering data for a vigorous review of dramatic matters, covering the past twenty years. Ross Raymond, of the *Herald*, has been stamped as a popular author of light fiction since his breezy Summer novel, No Laggards We, was issued from the press, and doubtless encouraged by this success, he is already hard at work on another story. Willie Winter, of the *Tribune*, has contributed profusely to current literature with his Life of Jefferson, poems and other works. Robert Morris, of the *Telegram*, has written a play for Frank Mordaunt. Messrs. Coppleston, Laflin, Tows, Clements and Foreman alone have not been heard from.

Emmet's "Eccentricities."

LIVERPOOL, June 10.—On Wednesday afternoon it was stated at the theatre here that Mr. Emmet, the comedian, had disappeared, and that his company had gone in search of him. In the evening a telegram was received announcing his arrival at Liverpool.—CABLEGRAM.

"Poor Emmet!" exclaimed a brother actor, after reading this dispatch in one of the morning papers. "He's his own worst enemy. What a pity that he can't give up drink!"

If it ended here, with a feeling of pity for the debauchee, we would perhaps sympathize with the continued remarks, like the above, that are heard on all sides. But the amount of mawkish sentiment that is dribbled over this man's unhappy failing is not only misplaced, but nauseating.

The poor wretch who is driven by affliction or poverty to the cup, commands sympathy in the breast of any man of good feelings. The victim of adverse circumstances does not close the door of reform against himself because his weak nature has succumbed to temptation. Misery palliates, although it does not pardon his debasement. In such a case there are always strong hands and kind hearts at work combating the unfortunate's arch enemy, Intemperance, and very often they succeed in elevating him to a respectable station in the society against which he has offended.

But Emmet's case is unlike this, and it is not deserving of the unpractical sentimentalism which is thrown away upon it. In fact, this romantic eccentricity may in great part account for his disgraceful speech. If so, the public is partly to blame for it. For instance: Emmet began an engagement with Poole and Donnelly early in the present season. After a couple of nights he commenced to drink, and disappeared, leaving his managers and family no trace of his whereabouts. The former were put to great inconvenience and considerable loss, the latter had become accustomed to his "eccentricities," and this one did not give them much uneasiness. In due course of time the actor was found, the daily newspapers meanwhile giving the escapade considerable prominence. One would imagine that this offence—by no means the first committed by Emmet in New York—might have disgusted managers and public alike with the actor. But, no. It was evident that the latter had quite a contrary effect. Emmet came back to the same theatre, and played another engagement later in the season, which was remarkable in point of immense business. For the second time during the year people were actually turned away from the Grand Opera House, who could not find room inside to sit down or stand up, nor even Fritz. Was it Emmet's popularity that made the public forgive his offence? Or had the public forgotten "Poor" Emmet's last spree?

Neither.

But the same maudlin sentimentalism which inspired the actor's remark, quoted at the beginning of this article, created a feeling of interest in this hero of a hundred drunks, and they went to see him for the same reason that a certain class of the community would go to see the Tattooed Greek or the Zulu Princess. Nobody knows that this feeling exists better than Emmet himself. A former agent of his informed us the other day that a few years ago, somebody asked the actor why he never played a paying engagement in Boston; was it because the culture of the city prevented the success of this style of entertainment? "Culture be d——!" replied Emmet; "if I want to Boston any time, and spread it for a few nights, I'd jam the theatre for the balance of my engagement," a confession which probably hits the nail on the head in more cases than one. It may be said that this admission has a grain of impertinence about it. We agree with this theory. But is not the man who flaunts his vices with impunity in the teeth of the public, on whose favor he lives, impertinent?

If Emmett enjoys degrading himself to the level of a pot-house sot, we have not a word to say, if he would conceal his degradation in obscurity. No doubt he has made money enough to retire from the stage and back in a congenial state of inebriation for the rest of his days. But we certainly must raise our voice against his clinging to a profession of good men and deserving women, which is too noble to afford to harbor such prodigals as he. Instead of applauding, the public should refuse to support and give their stamp of approval to his scrapes and sprees. They should show that vice may be condemned as well in the case of actors as ordinary citizens.

But though the public should do all this it is is very probable that the matter will end in the pointing out of their duty. It is not probable that Emmet will reform, and the profession will continue to be stultified by his "eccentricities." So long as THE MIRROR has a voice it will have the good of the dramatic guild at heart, and of course will not weary in insisting that something shall be done either to have "Poor" Emmet disowned by the profession, or placed in a safe asylum where he can do the calling no harm.

It is mortifying to realize that our English brethren are made spectators of such adventures as the last which the cable has flashed over to us from Liverpool.

NEW YORK MIRROR

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HARRISON GREY FISKE,
EDITOR.

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THE MIRROR *makes a special offer to persons who wish to subscribe for the Summer. The paper will be sent three months to any address for One Dollar.*

By Grace of the Thermometer.

It is an ill-wind and ill-weather that blows nobody any good, and the cold and rain of the past ten days, although they have driven the seaside landlord to despair, have been godsends to those managers who are lucky enough to have their houses open. Whether the entertainments are good, bad or indifferent, business has been excellent. The people are in town; homes and hotels are uncomfortable during these chilly evenings; it is necessary to go somewhere and see something; the warmth and brightness of the gaslights look inviting, and so the public pour in through every open door.

That such a fiasco as Mr. Charles Brown's Elfins and Mermaids, at the Standard, should do any business at all, is one of the signs of this phenomenal weather. Mr. Brown has shut out all free tickets; he advertises his show as if he were delighted with his failure, and the people go to make their own fun out of the absurd performance. We are glad to see that Miss Belle Cole has withdrawn from the affair, and doubtless the other recognized professionals will follow this good example as soon as their engagements expire. Mr. Brown need not care, and will not miss them. He is himself the whole show, and he now gives readings between the acts to add to the hilarity.

When we pass to the other houses, there are things much more worthy of being seen. Indeed, it is very fortunate for theatre-goers that this unexpected supplementary season should have found so many excellent entertainments lingering in New York. The World, at Wallacks; Billee Taylor, at Niblo's; Sam'l of Posen, at Haverly's; The Mascotte, at the Bijou, and The Legitimate, with Miss Boyle and Mr. Strafford, at the Windsor, would be quite acceptable at any time of the year, and are all the more welcome now when the public are shut out from their usual Summer amusements. Most of the managers whose houses are closed are regretting their lost opportunities; but they are afraid to venture to open their theatres again lest a sudden change of weather shall send everybody off to the country and the seaside, and leave them with a double loss. It is a singular and remarkable feature of this remarkable extra season that it is entirely dependent upon the whims of the thermometer, and that not even Vennor can predict how long the cold, the rain and the steady influx of dollars will continue. Let those who are in the service thank fortune for their additional profits, and those who are out of it reflect that the weather would have been hot if they had kept open—and so both parties will learn contentment, which is, after all, the greatest gain, in or out of the profession.

A Warning About Circuits.

Paragraphs in the daily papers, which usually know nothing about theatricals, assure us that all the leading stars and combinations have filled all their time for next season. These paragraphs are based upon the hopeful reports of small speculators who are called "circuit managers," and who are guaranteeing to fill forty weeks for any number of attractions—the more the merrier They will not only fill time, but they will give almost any terms—the larger the better, apparently. They promise so much ease, such total relief from worries and anxieties, and such astonishing certainties, that some of the shrewdest heads in the profession are being turned by them.

Like Patrick Henry, we have one lamp by which our feet are guided in these matters, and that is the light of experience. What have these circuit managers done for their attractions during the last season? Have they filled all the dates and paid all the certainties which they agreed to do? Take one instance, which will stand for a dozen. Miss Ada Cavendish thought herself happy in making one of the new circuit routes; but after a few jumps from New Orleans to Jersey City, from Brooklyn to San Francisco, she was glad to give up her season and sail back to England, poorer in pocket but richer in experience. Yet Miss Cavendish was a very promising star, and, properly handled, would have succeeded to the Neilson business here, as she will ultimately do in England. She made no secret of her indignation at the manner in which she had been treated, and her example ought to serve as a warning to those who are about to trust themselves to the same system.

The principle upon which the circuit routes are organized are fallacious. The certainties or the percentages offered are the same for every week of the season; but the theatres, towns and cities vary. How can any manager assure the same certainty for a small town as for a large city? How can any manager afford to give the same percentage for an old, dilapidated, unpopular theatre, to which nobody goes without a derrick to lift him to his seats, as for a bright, new theatre, which draws an audience by simply opening its doors? The answer is that the manager will average his profits in some places with his losses in others?

Will he?

What security has the star or the combination that this will always occur, and that the manager will pay as regularly when the attraction does not draw money as when it does? The only possible guarantee is that of a heavy advance deposit, which the new circuit managers are not prepared to make, or that of a gilt-edged name, like Colonel Haverly's, which the new circuit managers do not happen to possess.

No; although everything seems to be settled, thus far ahead of the season, it will be all unsettled, and reorganizations will be necessary before the season is half over. Any business manager can sit down with pencil and paper and demonstrate mathematically that the new circuit managers cannot afford to give stars and combinations higher certainties than the previous profits of the same stars and combinations will warrant. A star came to us the other day, and showed us his contract, which promised him more money weekly than he had ever been able to make before, and the payment of all the expenses of the railroads, hotels, company, advertising, theatres, and every other detail, except star printing. "Dont you think," asked he, "that I am right to accept this certainty?" "What is the man going to pay it with?" we replied. This simple question was a staggerer. "I don't know," said the star; "I couldn't make it out myself; but I suppose he'll pay me out of what he makes on other people." "And how will he pay the other people?" we continued. "Good-morning," shouted the star; "I see you're prejudiced" —and there was an end of the argument.

So we are prejudiced; but it is in favor of the whole profession, not of any particular manager, agent, star, company or actor. We have to take care of the greatest good for the greatest number; and, therefore, we are opposed to the new-fangled and irresponsible circuit managers who try to delude themselves and their victims into the notion that Peoria is as good a theatrical town as Philadelphia, and that a week in Bungtown, Wisconsin, will pay as well as a week at Boston, Mass. Actors are not generally men of business—though many of them are becoming so of late—but it does not require much business tact to know that a person who promises impossibilities does not intend to keep his word. If your contract, no matter how liberal may be its terms, is not secured by the solid name and reputation of a well-known manager, or by the deposit of United States bonds, it is safer to cancel it now than to have it break down under you next Winter, and leave you in some distant town with a company clamoring for salaries, and no chance of going ahead with profit or honor. This has been the experience of last season, and it will probably be repeated until the evil works out its own cure.

What to Take to England.

The best advice we can bestow on the next tragic aspirant who visits England is to take with him a new play. To carry over the sea Shakespeare, Sheridan Knowles and Bulwer Lytton is directly in the in the teeth of a well-approved English maxim which inhibits taking coals to New Castle. It augurs wasted freightage, and uniformly proves an unprofitable investment.

The comparatively superficial reception and approval of the two latest histrionic exports from this country is ascribable, in a considerable measure, to their appearance before the British public with the *crante tro cocta*; in plain English, with a dish twice cooked. That the handicap is very grievous, we may understand when we consider that Othello, Virginius, Richelieu, are old stories returning to their original birthplace, with perhaps no improvement in the telling, in tone, costume or action. The American rendering, if it attempts novelty, is condemned as meretricious and eccentric; if it adheres to the traditions, it is subjected to the severe ordeal of comparison with eminent and established standards—a test they can scarcely abide.

What, then, have American actors to offer to English audiences which should interest and move them greatly, and impel them to place upon such candidates for favor the stamp of enthusiastic approval and admiration. The English audience is already familiar with the language, with the most brilliant and improved interpretations of the character, and with the whole current of incident, situation and action. Why should they care to give attention to all this merely because it is brought to them three thousand miles over the water? Does play-acting, like wine, improve by a mere sea voyage?

We can consider no more brilliant and decisive advent upon the London boards at this time than an American actor of first-rate power, with a first-rate play, entirely original, American, and really new to the British public. Consider the fresh enthusiasm, the earnest hope with which the worn and weary London play-goer would hasten to the Lyceum, Drury Lane or other leading house, in the expectation of witnessing a genuine American product in the tone of the great tragic dramatists! And what might he reasonably expect on such an occasion? A recognition surely, on the part of the new playwright, of the great dramatic standards, conforming original material to the highest requirements of dramatic art, projected from an American standpoint, exhibiting characters of fresh mintage, employing a tone, a method, and producing an *ensemble* not eccentric, but at the same time peculiar and saturated with individual and national power and efficacy.

How is this grand result to be achieved? How is the original new American play to be evolved? It may be taken for granted in advance that there is somewhere among the forty millions of the United States one man at least possessed of dramatic genius, who will, like Napoleon, at the rightful concurrence of circumstance and at a proper summons, make his appearance. To promote and finally attain this forthcoming, it will, in the first place, be required of the aspiring leading tragedian to perform an exploit almost equal to that of the aerostatic Celt who shot himself upward into unlimited space by a jerk at his own collar. In other words, the American actor, who is ambitious to secure a substantial and notably worthy London success, will have to abandon at once his ruts and grooves, to sternly forego his habitual and long-trained stoicism as to new plays and new parts, and to learn and conform to the great truth that all the good dramas are not yet in print and before the world.

When a MS. is presented to him by an American dramatist, he need not trouble himself to send up theatrical biographies to ascertain how Garrick had lowered his voice, or John Kemble stalked, or Edmund Kean darted his eye—it will be rather his business to read up himself, to learn what he has within him, of capabilities, and to adapt his powers and faculties strenuously to the work in hand. Let him examine from his own point of view, under the inspiration of his author, the new human nature, and the new human character offered to his study, rather than misdirect such energies as he has in rumaging old time playbills, wigs and togas. By this course, the tragedian of the future will find himself truly exercising, developing, and fortifying his own genius, and honestly and veritably engaged in the interpretation of character; he will no longer be willing to be merely the histrionic parrot and stage mimic. What pleasure, what freshness, what life—when the exploring and adventurous actor finds himself on the stage, clothed in a new character, emerging, like a new sun on the midday—the language bright and sparkling with the dew and sweetness of first utterance, the jocund rythmic melodies, heard now for the first time!

An immediate practical application throws light upon the subject. The sportsmen seem to be wiser in their generation than the histrionic fraternity. The Derby for the present year has just been won by Lorillard's horse Iroquois, American by name and nature. Suppose Mr. Lorillard on his arrival hired in London an English hackney and put it on the course, even if he had made a show in the race, what would it have amounted to? On the contrary, it was the business of Mr. Lorillard to demonstrate what an American horse could do, a horse bred of American stock, bred on American grain, and trained in American stables. And he has done it. There is no dispute as to his success, no qualified compliments, no diluted acknowledgment of the aboriginal Iroquois. It is an American triumph secured by American agencies, from the start to the close. Similar should be and will be the result when American actors put genuine American plays before the world.

Edwin Booth.

It was the 30th of June, 1880, that Edwin Booth sailed away from New York on the *Gallia*, and if the ship on which he intends to embark for his return makes a fair passage, he will sight our harbor on the 30th of June, 1881. During his year of absence, Mr. Booth has added most important achievments to his list of triumphs. Thousands of friendly eyes were fixed upon his appearance in England, and none can truthfully deny that the object of so much anxious attention has nobly sustained the national pride that every true American feels, in the head centre of British culture and appreciation. This was no easy task. Henry Irving was a formidable rival to vanquish. He had the advantages of possessing the station of actor-laureate, of being English, and above all, the fashion. To displace such a foe was an Herculean feat, that only the man of strong determination and undaunted courage could accomplish. These qualities our tragedian, when he boldly stepped to the front and threw down the gauntlet in true knightly style, was found to possess. The retiring, diffident dreamer that we had known, became a very Colossus when the hour arrived for spirited action. In every way Booth had prepared for the fray. He developed social charms that would have astonished his circle of friends in America. The veil behind which he stood screened from the gaze of society was torn asunder, and immediately there gathered about him the best known representatives of the West End, who made the actor the admired centre of feasts and *fetes* and other festivities that must have made Irving—if he be like other men—green with envy. To cap the climax the Prince of Wales unbent from his royal dignity, came down from his pedestal, walked on the ground, and dined Mr. Booth, as our readers know, in the banqueting hall of London Tower!

Artistically our representative tragedian comes back to us laden with honors. His opening at the Princess was not so brilliant as we might have desired. He had unwisely chosen his one weak part, and the new theatre and its manager were unpopular. Despite these obstacles Mr. Booth steadily climbed the ladder of fame, and, although his terms were such as to preclude the possibility of making any money, he finished the engagement to a succession of fine houses.

The critics—at first lukewarm—were finally compelled to admit Mr. Booth's right to the title of the greatest actor America has ever sent over to them, and a spirit of kindliness took root that changed the whole tenor of their opinions. They eventually bestowed on Mr. Booth a series of honest, manly tributes to his talent which any artist might justly consider an ample equivalent for financial loss. The brilliance of the great combination of Booth and Irving at the Lyceum is still fresh in the minds of our public, and as it brought substantial additions to Mr. Booth's fortune, as well as his fame, there is every reason to congratulate him upon his participation in the most notable series of Shakespearean representations of the century. If Mr. Booth concludes to make a tour of this country next season we are safe in predicting for him still further rewards.

Personal.

WILKINSON.—Charles Wilkinson, who is absent in Europe, is known to all our readers as a genial, kindly man, a good actor, and a shrewd manager. His picture appears above.

RIAL.—J. Rial arrived in the city Tuesday evening.

COLE.—Will Miss Clara Cole kindly send her address to THE MIRROR office?

LEE.—Harry Lee is up among the Alegheny Mountains, in West Virginia, a-fishing.

ARRIVED.—Charles B. Welles and Eliza Long arrived in New York from San Francisco, Sunday.

MORDAUNT.—Charles Pope, of St. Louis, has booked Frank Mordaunt in Old Shipmates for Fair week.

GAUSMANN.—J. H. Gausmann is in town filling dates for the Frank I. Frayne company.

TOM.—Jay Rial's Uncle Tom's Cabin company open at Niblo's Garden next Monday evening.

PILLOT.—E. Pillot, proprietor of Pillot's Opera House, Texas, arrived in this city this week, to make engagements for his house next season.

LANERGAN.—Managers and actors unite in commending the New Opera House at Lawrence, Mass., and the thorough business tactics of Manager J. W. Lanergan.

HERRICK.—E. W. Herrick, of the Academy of Music, Minneapolis, is at the Westminster Hotel for a few days, arranging time for Minneapolis, St. Paul, and vicinity.

MACKAYE.—It is untrue that Steele Mackaye is teaching Margaret Mather elocution. He is busy with two new plays that will occupy all his attention until the middle of August.

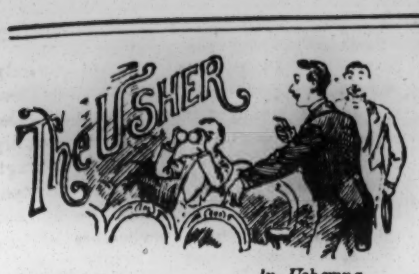
COMSTOCK.—F. A. Comstock, of Comstock's Opera House, Columbus, Ohio, is in the city at the Morton House, with William F. Tyner, the popular billposter of Springfield, Ohio.

DARRELL.—George Darrell has just completed two new plays, which are said by those who have perused the manuscripts to be exceptionally good. He proposes to submit them to one or two of our prominent actresses.

DEGENERACY.—The scandalous attack on the editor of the New York MIRROR by a rival sheet is a sign of degeneracy much to be deplored. This mode of venting personal animosity should be buried in oblivion, as should also the paper making use of it.—*Jersey City Sunday Eagle.*

SHERIDAN.—Joseph Jefferson has engaged W. E. Sheridan to fill the place of Maurice Barrymore in his company next season. "Starring" appears to have lost its charms for Sheridan. His late experience was not encouraging. Good leading actors are rare, and as the gentleman is one of the best, he has shown wisdom in accepting Mr. Jefferson's offer.

PAINE.—Monday morning Mrs. Ira A. Paine, wife of the pigeon-shot, died of hasty consumption. She had a very large circle of friends in the minstrel and variety professions. Sympathizing friends cabled to Mr. Paine, who is in London on professional business, and he instantly wired back funds to meet all expenses of interment. John A. Burke and Sheridan Shook were with the lady when she died.



In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABORS' LOST.

Margaret Mathers' recital Tuesday morning took place in J. M. Hill's suite of rooms, which is on the fourth floor of the Union Square Hotel. Fourteen of us in all, actors, managers and critics, crowded into the small elevator to go up. Among these were Ben Maginley, C. A. Spalding, Frank Mayo and old Davidge--four heavy weights, whose combined avoirdupois must have aggregated, at the very smallest estimate, 800 pounds. When we were all comfortably seated, the elevator boy closed the door and pulled the wire rope to start us upward. But the "lift" refused to obey. She didn't budge one inch. Word was sent down to the engine room by Andy Dam, Jr., to find out the difficulty. The engineer sent back word that his part of the concern was in good working order, and the elevator boy gave another pull at the ropes with no better success than before. Some of the critics got frightened and made a break for the stairs, preferring pedestrianism to a precarious ascension in an overloaded elevator. After several more ineffectual attempts to set it going, the boy remarked, sententiously, and looking very hard at Bobby Morris, of the *Telegram*, "I guess we've got too much brain on board!" This was the signal for a general piling out of everybody. As Ben Maginly stopped to puff a bit on the third landing he caught a glimpse of old Davidge triumphantly sailing up alone into the airy regions, piloted by the incorrigible elevator boy, who was grinning all over with delight at the practical proof thus demonstrated of his "brain" theory.

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There is only one usher now on the orchestra floor at Wallack's. He tries his best, but he can't attend to everybody's wants of course, although he does his best. I wonder if Moss has sent the others up Broadway to take a hand in the excavations for the new theatre?

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Probably time has never been so readily and rapidly filled in any previous year as during the past year. Both managers of theatres and managers of combinations agree in saying that these have been the busiest four weeks they have ever known. As a general thing their date books are all filled, with the exception of a few stray weeks along about next Spring, and the late man who comes down upon the Square from the country finds all the plums of the theatrical pudding gone, and he has to be satisfied with what is left; in other words, what everybody else has passed by. Said Manager Mitchell, of the new People's Theatre, the other day, in my office: "I never saw dates made so eagerly before. Why, this very morning I refused time to some first-class organizations, simply because I had no dates to offer them." This state of affairs bodes activity for 1881-2, if nothing more; but the closing of dates thus early signifies something more—it means that managers have confidence in the immediate future, the most eloquent sign of a prosperous season.

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An industrious correspondent in Plainfield, N. J., over the signature "E. A. H.," sends me a lengthy communication anent the criticism of Jeannie Winston and Donna Juanita, which appeared in THE MIRROR something like a month ago. I would be pleased to reply to the strictures upon our critic's article, conveyed in the letter, or to allow him the privilege, but as my correspondent's letter is virtually anonymous, and as anonymous letters (even though they are written by gushing young ladies who are numbered among the blindly enthusiastic admirers of Miss Winston) are tacitly understood to be fit only for the waste basket, I am obliged to pass "E. A. H.'s" amusing epistle by without comment. However, I won't cast so much pretty female indignation into the cold and unsympathizing depths of the receptacle for rejected communications without another chance, but will pigeon-hole it until next week, hoping that the writer will send in her name, not to put into print, but "merely as a guarantee of good faith," etc.

***

Joseph Hatton, the dramatic critic and correspondent, arrived here last week from London, and is engaged in establishing a bureau for sending telegraphic American news to London. Such an institution has long been needed. It is significant of English journalistic reputation for unprogressiveness that the affairs of a country of forty million inhabitants should have remained so long neglected.

***

Steele Mackaye called on me yesterday with reference to a paragraph that appeared in this department several weeks ago, concerning the interviews that had been sent to several down-town newspaper offices by his aids for publication. "I have adhered to my first determination to say nothing about my difficulties with the Mallories," said Mr. Mackaye, "and I intend to say nothing on that point until I and my witnesses shall speak from the witness-box. The legal delays that have prevented the case from reaching an issue cannot last forever. The temptation to give my side of the matter to the public has been very strong, but I resolved to refrain from talking to the people, and I shall not break faith with myself. The interviews to which you alluded were written and sent to the papers without my authority or consent. No doubt they were well meant, as you said, but some times one's friends can be quite as dangerous as one's enemies, you know. I come to you because THE MIRROR is clean, decent, and therefore, of necessity, influential." There is no doubt of Mr. Mackaye's conscientious motives, and judging from the firm manner in which he has held to his intention to say nothing outside of a court-room about his troubles, the curiosity of the public will not be satisfied until the case of Mackaye vs. Mallory comes up for a hearing.

Jimmy's Lone Musicale.

It was a wild, weird and stormy night. The elements were at war. Rain fell in torrents. The wind blew a small-sized gale. No star illumined the heavens. Save when a flash of lightning swept across the sky, the scene was dismal. It was the sort of night you read about. One that brings tear to the soul of the policemen and joy to the heart (and pocket) of the cabby. And yet it was the night—the night out of three hundred and sixty-five others—selected by the effervesent Jimmy Morrissey for his *musicale*. For a twelvemonth past Jimmy had schemed, and planned, and saved and hoarded shekels for the event. He pictured, just previous to resigning himself to sleep, the grandeur of the occasion. Softly drawing the damask curtains around his downy couch, and donning a silk embroidered night cap, he fell asleep and dreamed of his *musicale*—but we digress. Let us return to the night. The streets were deserted. Pedestrianism was out of the question. It was even unsafe to ride in a leaky cab. Such was the night of Thursday, June 9, 1881.

Delmonico's had been engaged at a heavy expense. Chickering and Steinway and Mathushek and Daniel Beatty had sent pianos to the grand concert hall of the noted restaurant. An army of pigeon tailed Franco Hibernians flew hither and thither. An elegant luncheon was spread in the adjoining room. Everything was ready and the gas was lighted.

Ten o'clock arrived, and with it Jimmy Morrissey. Unfortunately the wind and water had dampened his Hyperion curls. The girlish twist had been removed from his silken moustache. Still the same property smile was visible. It played hide and seek around and about his velvety cheek. Hastily throwing off his new overcoat and turning over his new umbrella to one of his hired men, he stepped briskly into the hall, expecting to be met with a buzz of welcome, and surrounded by a multitude of admiring friends—lady friends and newspaper friends—the only friends Jimmy cares to cultivate. But imagine his surprise, his consternation, when he found the hall empty! Not a soul except the hired Franco Hibernians were within sight.

"Good gracious! It can't be! Why, of course not! There, now. Awfully disappointing, but they'll come. Why, of course. Here, Maurice, stir around. Get everything ready, quick. There'll be an awfully big crowd here in a few minutes. Turn up the lights. There, that'll do. Beastly bad night!"

Having satisfied himself that everthing was in order, Jimmie hied away to a mirror and endeavored to restore the curl to his moustache, but to no purpose. Finally he tired of the task, and expectant sat him down to await results.

The first arrival was Brignoli. Brig. had recently testified his love for Jimmy by giving him a beautiful set of $20 diamonds. Brig. is jolly and fat, and always likes to keep his friends. He was warmly welcomed by Jimmy, and given a champagne cocktail to tune up his vocal machinery. By and by there arrived other artists who were to take part. How they ever got to Delmonico's alive, these chronicles saith not. At 11 P. M. there were twenty nine people—always including Jimmy Morrissey—present. The *musicale* began. Prof. Bernard Mollenhauer and Alexander Lambert, a spectacled piano artist, played a sonata by Beethoven. It was well executed and met with considerable applause. The fine baritone artist, Alonzo E. Stoddard, sang Blumental's "My Queen." He sang it admirably. A pleasing young tenor, Theodore Toldt, sang a romanza from Mignon. It was well rendered. Miss Sarah Barton warbled the ballad, Kathleen Mavourneen. Brig then took the platform and electrified the assemblage with the serenade song from Domzetti's Don Pasquale. For an encore he sang Sullivan's "Love Once Again." Mrs. Anna Buckley Hills sang Liszt's "Thou Art a Flower" and Schubert's "Whither?" Prof. Mollenhauer gave his own composition, "La Sylphide," which he rendered with exquisite grace. The basso, George A. Conly, sang the grand aria from Mozart's Magic Flute. Miss Barton and Brignoli gave a duet, after which the audience and artists were invited into the adjoining room, where an elegant luncheon was served. A lull in the storm afforded our young man a chance to escape, and taking advantage of it he left the gay and festive scene, regretful for Jimmy's sake that the *musicale* was so poorly attended.

Mr. Hill's Treasure-Trove.

Wonderful stories about J. M. Hill's *protege*, Margaret Mather, have been current in the newspapers during the past few days. In order to give the critics personal opportunity to judge of the lady's ability, Mr. Hill sent around an invitation to the gentlemen of the press and a few prominent actors and managers to attend a private recital at his apartments in the Union Square Hotel, Tuesday morning. Only four newspaper men responded; the balance, with their usual want of courtesy, staying away after promising to be present. They missed a treat, as well as a genuine surprise. When the recital began there were gathered in the room Frank Mayo, Felix Dafontaine and Helen's Babies Habberton, of the *Herald*, Robert Morris of the *Telegram*, John McCormack, C. A. Spalding of St. Louis, Jerome Eddy of the *Sunday Courier*, Jake Nunemacher, William Davidge, Ben Maginley, Harry Williams of Williamsburg, W. H. Brown, and Andrew Dam, Jr.

In person Margaret Mather is of medium height, and somewhat inclined to *embonpoint*. She is eighteen years of age—according to the certificate of her school teacher, which cannot be controverted—but looks older. Her head is small and nobly poised. Her hair is of a brownish hue. Her nose is straight; lips full; eyes black and remarkably expressive. Her beauty is rather of the sensuous than the intellectual order, but that she is beautiful cannot be gainsaid. There is a wonderful mobility in the muscles of her face, which are under complete control. Her manner is retiring and modest, but she displays great self-possession. Her action is free and well rounded. There is a fascinating grace in all her movements. On the whole, her presence is well suited to the requirements of the stage, and although a larger stature is desirable for the parts she intends playing, her dignity and command of manner compensate for the absence of this advantage.

Mr. Hill announced, after clearing his throat in true clerical fashion, that Miss Mather would first recite some selections from Romeo and Juliet, beginning with the Balcony scene. Mr. Mayo read the part of Romeo. Before Juliet's first lengthy speech was finished everybody present became deeply attentive. Manager Spalding looked at Manager Nunemacher and nodded approval, and old Mr. Davidge—a particular admirer of the young aspirant—gazed at Robert Morris with a beaming air of complete satisfaction. Even Dafontaine, the *blase* critic, shared the growing interest of the rest. It was a trying ordeal to stand up in the middle of a room and declaim without any of the adjuncts that help and encourage an artist in the theatre, before a limited audience, partly composed of people who earn their bread and butter by pulling other people and their efforts to pieces. But Miss Mather passed it bravely.

She rendered the scene in question very well. The love and girlish passion of the youthful Capulet were portrayed with great fidelity, the lady evidently feeling, as she doubtless has conceived, the true spirit of the character. Her rich, melodious voice was heard to equal advantage in the softer or more intense passages, and although she has originated no new reading, or business, there was a real pleasure in witnessing her correct delineation. Miss Mather showed at once that she is ignorant of many of the subtleties of inflection and emphasis that belong to the elocutionist's art, and she is rather too demonstrative and high strung at times. But it is better to possess the fault of acting too much than too little, for, as with a musical instrument, it is easier to lower the tone than to raise it. But her errors in emphasis—and, occasionally, in pronunciation—were lost sight of in her genuine assumption of ervency, that lingers in our memory while the blemishes are well nigh forgotten. After the balcony scene Miss Mather proceeded to give the well known scene with Friar Lawrence. Here she brought forth skillfully a reserve force of power that pleased her small audience. Next the Potion Scene was rendered in capital style, creating a still deeper impression. But the climax was reached in the Curse Scene from Leah, where the young lady fairly electrified her hearers. Never have we heard the thrilling, burning speeches of the forsaken Jewess delivered with greater dramatic effect. Nobody but a genius could embody the terrible words with greater passion or intensity. Nobody but a woman who is destined to shine as a great actress would make a grander effort. The fearful lines were given with a force that was really terrific. The woman appeared perfectly transformed, for the moment, into the vengeance-crying Leah. That settled our opinion of her claim to a position among the leading lights of the stage. If she does not make a fame (and more justly), in one year, greater than Bernhardt has achieved in five, it will be her own fault.

She has all the ability necessary to attain such a position.

What she requires is cultivation, perseverance and proper guidance. This latter she undoubtedly has in the person of her manager, whose wealth, good taste and supervision will assure her ultimate success. Mr. Hill says she is docile and amenable to his advice. He has entered into a contract for her services with him for six years, and she is willing to double that period under the same conditions, if he so desires. He has placed her in the midst of a family well known in social circles, where her education will be continued, and where she will have the inestimable advantage of mixing in the best society for a year; after which her manager will immediately send her starring, under the best of auspices, and probably supported by James O'Neil. If this admirable programme be faithfully carried out, there can exist no doubt as to her future.

We would caution Mr. Hill against one thing: while his interesting *protege* is residing in this city, and mingling with society people, innumerable calls will be made upon her to oblige them with little exhibitions of her powers. These would not assist her or add to her reputation. On the contrary, they would tend to cheapen and injure her. Though gratifying to any young lady's vanity, we trust her good sense will lead her to see the justice of our advice to avoid them.

When Miss Mather does bloom forth, let it be as a bright new star, and not as a fading planet. If Mr. Hill wishes his treasure to be kept in its present valuable condition, let him—

Keep all ideas of matrimony out of her head;

Insist that her present charming modesty and diffidence should be maintained;

Place her under the instruction of a good elocutionist;

Send her to France next Summer to see the perfection of artistic acting at the Theatre Francaise; and

Keep her away from newspaper men until she leaves the narrow nest of private life for the broad existence of a full-fledged, successful star.

A Money-Maker.

"Had a prosperous season, I understand?" remarked a MIRROR representative yesterday to Charles L. Davis, the well-known star-actor.

"Wonderfully successful! I have just closed a season of forty-two weeks, and cleared nearly $60,000. Some people may doubt that statement, yet it is true. Here are checks for my last seventeen weeks' business, which you see amount to $25,000." Mr. Davis exhibited a bundle of drafts and checks, a big roll of $100 bills, and a number of shares in Haverly's Golden Group Mining Company, and after permitting the MIRROR man to verify the amount, continued:

"There, my dear boy, is the ocular demonstration, beyond all doubt, and, mind you, the money made in the early part of the season has been deposited in the Park National Bank of this city."

"That's big business."

"Big? Why, the word don't express it. It's wonderful. Why, I turned people away three nights of every week.

"How did you do in Boston against Barnum?"

"Splendid. I tell you it was a surprise party to everyone. Some folks said I was displaying bad judgment in playing against him, but it turned out just as I said it would."

"It is said you outbilled Barnum?"

"Well, I made as good a showing on the walls as he did."

"Were you aware that he was against you when you booked the date?"

"I was; and I took the date purposely to play against him. What was the result? I played to standing room only. It rained five out of the six nights, and blew cold all the time, and remember I was playing in a Summer theatre. Mr. Hallock tried hard to retain me another week, but Haverly had the date, and would not cancel."

"Well, you spend as much money in advertising next season as you have done in the past?"

"I shall nearly double my expenses in this direction. I'm having new cuts made, one hundred new lithographs, and shall send two additional men ahead, another programmer and a man with a proclamation and small work. He will travel six weeks ahead of the show. The other men will give away puzzles, packs of playing cards, cigar lighters, etc., and every evening give a free exhibition on a public square with a stereoscopticon, illustrating the play of Alvin Joslin. I am having a fine stereoscopticon made for this purpose."

"You are a hard worker."

"I keep up to the times. I don't like to come to a standstill. This is the age of progress, and the man who does not advance with the times will get left."

"I hear you rather like opposition?"

"I do. I like to see how good my men can work, and I tell you when it is necessary their work makes itself felt."

"Who is your manager, Mr. Davis?"

"I am! I manage my own business, not that my men are not competent, but I prefer doing it myself, as I know better what I want than anyone else does. My assistants are thoroughly competent. Some of them have been with me two years, and go out again with me next season. My general agent is J. M. Hyde. He handles my show ahead, and has five assistants. Next season he will have seven. B. S. Crane is my treasurer and assistant manager; both gentlemen have been with me two seasons. Crane is a clever young man. So you see the people who have the closest business relations with me remain with me the longest. People who do not get acquainted with me, say I am peculiar and eccentric, but they must confess I am original in my peculiarities, and my eccentricities are perpetrated only at my own expense. I am square in my dealings, and live up to what I agree."

"Who wrote Alvin Joslin?"

"I did. I am the author, proprietor, manager and star. I have no partners, no backers, and money cannot buy an interest in my enterprise."

"Do you take your same company next season?"

"With some exceptions."

"I see Miss Effie Johns is your leading lady?"

"I don't know whether she will go with me next season or not. I should like to retain her. She is a talented woman, a clever actress and a lady. She is partly committed for next season, but if she can get released she will play with me."

"When do you commence again?"

"On August 29th. We play South and West as far as the Pacific slope."

"Do you play New York?"

"I cannot say positively. Mr. Haverly has made me many offers, but as they did not meet my approbation, I declined. I will play when I get my terms. I know what my show is worth, and if a manager don't think I can draw it, I will rent his house and show him I can fill it. I would prefer to play with Haverly. I like the man. He is a worker; and if I do open in New York, it will be with him. I would have to open two weeks earlier if I play here, as my time is filled for sixty weeks. Good day."

Our Namesake's Compliments.

[Paris (Ky.) Sunday Mirror.]

The NEW YORK MIRROR, from which our paper derived its name, is published at No. 12 Union Square, New York, by Harrison Grey Fiske. It is the only legitimately recognized organ of the dramatic profession, and has, at all times, the latest and most reliable news of the day. It is one of the oldest papers of the kind in the field, having been established in 1823, by Gen. P. Morris and N. P. Willis. It is truly a great paper, and furnishes more solid news than all other such papers combined. We do not speak from hearsay, but from personal observation.

Will you hear this letter with attention?
As we would hear an oracle.
LOVE'S LABOR'S LOST.

A JOURNALIST'S OPINION.

EDITOR NEW YORK MIRROR:

SIR:—Mr. A. C. Wheeler (N[illegible] Chronicle) has thought fit to publish a statement in the last issue of a journal of which he is editor, whereby it appears that I have [illegible] gone out of my way to attack members of the dramatic profession.

No one having a higher opinion of N[illegible] actors and actresses as a class than myself, and believing that the paragraph in question was instigated for some malicious purpose, I now ask you, on my behalf, to unqualifiedly and unreservedly brand the alleged circumstances as false in the extreme, and as never having happened.

I have neither had any social nor business relations with Mr. Wheeler for some time, nor do I ever wish to have again. My last experiences with him have been too bitter, and I have had to suffer in various ways through having been connected with him. I had to bear the brunt of his actions, not only while on the New York Star, of which I was literary editor, but also on account of having been on other papers with which he has had to do.

I never want to look upon the man's face again. Faithfully yours,

CHARLES SOTHERAN.

New York Press Club, 119 121 Nassau street, June 13, 1881.

DELIGHTFUL, BUT AGGRAVATING.

MIDDLE DAM, RANGELEY LAKES, Me., June 8, 1881.

DEAR MIRROR:—I saw big piles of snow this morning at the Notch (Dixville) and last night slept a most luxurious sleep under three heavy blankets. The atmosphere is simply magnificent, and three pound speckled trout are an ordinary event. The wild, romantic scenery in this section is unsurpassed, for beyond this lies the great wilderness, while the breezes from the spruce forests are laden with health-giving qualities, and no sleep is so refreshing as one found upon the balsam bough beds among the Rangely Lakes, with plenty of good, heavy blankets over you. Get a heavy overcoat, a colored shirt and an old slouch hat, and run away from your four-by-seven "pent-up Utica," and come up here where I have been during the past two weeks. I promise you a splendid time, a grand supply of voracious appetite, plenty of exciting trout-fishing, and a very extended lease of superb health.

Yours truly,

KIT CLARKE.

NOT ONE OF THE BLONDES.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Will you kindly, in your next issue, inform me if Miss Alice Burville, recently playing the part of Sir Mincing Lane's daughter at the Standard, was not originally a member of Lydia Thompson's troupe during their engagement at Wallack's, several years ago. By giving a decision on above you will greatly oblige Yours truly,

WAGER.

[We believe Miss Burville visited this country some years ago, but not with Lydia Thompson.—ED.]

[illegible] season of [illegible] dates and s[illegible]

[illegible]SHAW, Man[illegible]

Professional Doings.

—Carrie Burton improves every night as Phœbe, in Billee Taylor.

—The Square is crowded.

—Curtis is getting rich—but not proud.

—Louis Aldrich has gone back to Boston.

—Dora Leigh has returned from Chicago.

—Hazel Kirke opened in San Francisco to $1853.75.

—J. A. Gulick, of Chicago, arrived in town on Sunday.

—George Hoey is attaining aldermanic proportions.

—Alfred Pease has gone to Buffalo to spend the Summer.

—Felix Dufontaine, of the *Herald*, looks overworked and ill.

—John McCormick is rapidly shaping Paulding's season.

—Henry Pierson has been engaged for Raymond's company.

—Minnie Palmer was well spoken of by the Baltimore critics.

—Baker and Farron have closed their season and are in the city.

—The Acme Olivette company close season at Chicago this week.

—Topsy Venn has been re-engaged by Rice for the Surprise Party.

—Fred Schwab sails for Europe to-day, accompanied by his sister.

—Haverly's Fourteenth Street Theatre badly needs a coat of paint.

—Atkins Lawrence has been engaged for John T. Raymond's company.

—Emma Lorraine is as charming socially as she is before the foothights.

—Harry Hall has plenty of offers of time for John Sleeper Clarke's tour.

—Stephen Fiske expects to pay a brief visit to England next Summer.

—John Messinger, manager of the Dallas, Texas, Opera House, is in the city.

—M. B. Curtis is a young man and a young star to have a bright son and heir.

—A. S. Denby has declined an offer of management from Lotta's mother.

—E. E. Graham is resting in this city. He is satisfied with Dan Glover's play.

—A report comes across the water that Bernhardt is getting fat. Too thin.

—Catherine Lewis and her family are staying at City Point, near Boston.

—The Jollities have received substantial endorsement from the Boston press.

—Abe Leavitt will pilot M. B. Leavitt's Rentz Santley company next season.

—The Union Square company has played a tremendous engagement in Boston.

—Annie Wakeman is ill of malarial fever. Her condition is pronounced critical.

—Sam Yaeger left Haverly's Mastodons at Denver. He intends to locate there.

—Jessie Williams and his wife (Hetty Tracy) will Summer at New Rochelle.

—Sam J. Ashe, of the Texas circuit, is expected to arrive in town in a few days.

—Frank Mayo is negotiating for a cottage at Pigeon Cove, near Manchester, Mass.

—M. B. Leavitt says he has not given up the idea of a European voyage this Summer.

—Stephen Massett came here last Winter to get a manager. He has not found one yet.

—Adele Belgarde is studying the part of Lillian Westbrook in the Banker's Daughter.

—Ed Marble has signed to play the lively part of an English flunkey in After the Opera.

—C. L. Davis, of Alvin Joslin fame, spent $20,000 for printing last year, and made $60,000.

—Blanche Chapman has signed with John McCaull for leading roles next season, at the Bijou.

—W. J. Florence is to appear at the Gaiety, London, this Summer, in a new comedy.

—Julia Stewart has been engaged by Joe Murphy for Kerry Gow, Shaun Rhue and his [illegible] repertoire.

—Rumor has it that on her return from [illegible] Mrs. Davenport will become Mrs. [illegible] Seymour.

—The Union Square company closed their [illegible] Boston last week and will rest till [illegible] when they will begin their Chi[illegible] engagement.

—John McCullough will return to the United States in August and begin the season September 5.

—John Gilbert, Joseph Proctor, and E. E. Rice, are sojourning at the Masconomo House, Manchester.

—The Majiltons are having a new fantastic play written for them by G. R. Sims, an English playwright.

—Tom Keene will rest during the Summer. He writes that his health is poor, caused by overwork.

—The *Spirit* doesn't like The Professor, but Gillette's play is drawing large audiences just the same.

—J. M. Hill was happy at the Margaret Mather recitals, Thursday. The attending critics were happy, too.

—Robert Morris is delighted with the general expressions of approval that greeted the reading of his new play.

—The major portion of the disengaged agents on the Square have not yet secured positions for next season.

—The 'Frisco papers congratulate theatregoers that they have the original Hazel Kirke party in that city.

—Harley Gates, of Gambier's, is quite popular with the profession. Gates is nothing if not accommodating.

—Minnie Palmer's pug dog "Ted" has been photographed. For Rogers to send to the star's admirers, perhaps.

—John McNally, the burlesque author, has recovered from his illness sufficiently to leave for Boston Saturday.

—Mlle. Jarbeau's Christian name was derived from her mother's family cognomen—Vernon. Hence, Vernon-a.

—Olive Logan is writing a play for Minnie Palmer. This makes three plays in future for that volatile young lady.

—The Powers Paragon company will play My Geraldine and the Galley Slave through the West this coming season.

—The Shakespeare cottage at Stratford-on-Avon was visited by 12,300 persons during the year ending last April.

—Sol Smith Russell opens in Michigan early in August, and is planning to play Edgewood Folks for a long season.

—Alfred Klein, late with Den Thompson, Haverly's Juvenile Opera Company, and Oliver Doud Byron, is at present at liberty.

—Alice Harrison's flat has been fitted up expensively. She and her brother Louis will inhabit it during the Summer months.

—It is among the probabilities that Emelie Melville will be the leading attraction of one of Col. Haverly's enterprises this season.

—Haverly will send one hundred "burnt cork artists" to England on the 15th of July, to appear at Her Majesty's Theatre.

—A new play, by two young men of Syracuse, is named Jeanette. It is in five acts, and deals strongly with a powerful subject.

—John H. Havlin will manage John T. Raymond next season for Brooks and Dickson, with Frank Farrell as business manager.

—Harry Buckley, formerly with the Templeton's, has forsaken the dramatic profession, and has resumed the study of medicine.

—Our Boston correspondent says that Frederic de Belleville imitates Fechter. Strange. Mr. de Belleville never saw that actor.

—Manager P. H. Lehnen, of Syracuse, says he has purchased the right to produce Hazel Kirke throughout the country next season.

—Frank Losee received a splendid offer from George Hoey the other day, but having already signed for next season he reluctantly declined.

—The Hazel Kirke party went across the continent in a new Pullman palace car which was named Hazel Kirke, after the company.

—Max Strakosch is figuring for the New Orleans Opera House. He is also after Gerster. Perhaps Max's creditors are after him, too.

—Tom Carl, the tenor, is visiting a friend in Rochester. He will pass the Summer vacation at his cottage on the bank of Hemlock Lake.

—Baldwin's Theatre, San Francisco, we learn by a dispatch, is closed this week for the purpose of a thorough overhauling and redecoration.

—James O'Neil, supported by Rose Wood, will appear in A Celebrated Case at Hamlin's, Chicago, next Monday. Mr. O'Neil is now in that city.

—A good company has been engaged by Robert Spiller for the presentation of Rooms for Rent at the Bijou Opera House, commencing August 15.

—The 'Frisco papers are paying high tribute to the managerial capabilities of C. E. Blanchett, who is generaling Haverly's Widow Bedott party.

—Will S. Harkins, one of the reliable young men of the profession, goes to Halifax for a summer season, returning to Boston in August to open at the Park in After the Opera.

—Maggie Duggan, wife of Clive Hersee, who committed suicide at Central City, Col., is said by our correspondent to be almost frantic, and is under the care of physicians.

—Last week Adele Clarke procured a divorce from Henry G. Clarke. The decision was granted by Judge Barrett.

—Clara Morris will appear next season in a new play written expressly for her, in which she will personate a gypsy.

—John Stetson has his headquarters, when in the city, at the Sturtevant House. He alternates between Boston and New York.

—Leonard Grover is hard at work on his play for Minnie Palmer and Bob Graham. From what can be learned, the piece will not be suited to the pair.

—Claude De Haven has accepted the city editorship of the Providence *Telegram* for the Summer. Next season he resumes his position with Gulick and Blaisdell.

—John Duff regularly supervises the office work of Daly's Theatre during the vacation. In season and out the Commodore is faithful to the interests of the establishment.

—One of our managers is negotiating with Ristori for a tour. The tragedienne has become sufficiently proficient in English to study Lady Macbeth and another role.

—Marion Fiske will play the negress in Collier's Coney Island. The comedy of the piece is furnished by an Irishman, Dutchman, Bulgarian, Tunisian and Corsican.

—Manager J. Kneeshaw, of the Academy of Music, Hamilton, Ont., and J. C. Connor, of the Royal Opera House, Toronto, are in the city, and favored THE MIRROR with a visit.

—Rapid progress is being made on Harrigan and Hart's and Wallack's new theatres. The former is nearing completion, while work on the foundation of the latter is going on rapidly.

—Voegtlin and James Collier went down to Coney Island the other day, and made sketches for the panorama to be introduced into the new play, Coney Island, or Effie's Prayer.

—Harry Courtaine doesn't believe in making a noise in the papers about stock people. Courtaine is a capital actor and a good fellow, but he is given to cynicism and sophistry.

—The Kentucky mare that Mary Anderson rides and drives, according to Dr. Griffin, can distance anything in the horseflesh line about Long Branch, either in wagon or under saddle.

—Josephine Cameron is the name of a young lady that Barton Hill brought out here with him from San Francisco. She is handsome, cultured, and said to possess genuine ability.

—Eugene Pillot, proprietor and manager of Pillot's Opera House, Houston, Texas, one of the prettiest and best arranged theatres in Texas, is in town, and stopping at the Morton House.

—"Coney Island, or Little Ethel's Prayer," is now occupying the attention of James Collier, who brings it out at the Union Square in August. Eva French plays the prayerful Ethel.

—John Rogers is still somewhat under the weather. He will soon take a trip to the seaside for a couple of weeks, leaving his business in the hands of Charlie Wing or somebody else.

—Bijou Heron is expected back next Fall, to reappear professionally. She would be a decided acquisition to Mr. Palmer's company if the promise of her youthful talent has been fulfilled.

—Barton Hill played Don Cæsar de Bazan at H. A. McGlenn's benefit Monday night in Boston. Friday night he will appear at Rachel Noah's testimonial in the fourth act of The Marble Heart.

—Lawrence Barrett sailed for Europe last week. He has no intention of playing in England, but goes simply for rest and to visit his daughters, who are in Germany. He returns in August.

—A new, illustrated department will shortly be started in THE MIRROR that will embody a novel idea in journalism, that has hitherto been entirely unknown in this country. More of this anon.

—The cricket match arranged for last Friday between the Thespians and the Staten Island Cricket Club, did not come off, on account of the rain, which fell all day and rendered play out of the question.

—James O. Barrows, the Tim Crane and Elder Sniffles of Colonel Haverly's Widow Bedott company, has had a tempting offer from the Madison Square Theatre for next season, which he will probably accept.

—Sam E. Wetherill, a wide-awake business manager, for the last twenty-five years operating on the Pacific coast, where he has been associated with the most prominent managers, arrived in New York on Friday last.

—Brown, author of the musical phantasm, Elfins and Mermaids, issued an invitation to the critics last Thurday night to come to the Standard and review his composition again. Very few responded, and those that did missed the tumultuous hilarity of the opening night.

—Bob Morris read his play, Old Shipmate, to a number of theatrical people Sunday afternoon. It was received with decided expressions of approval. Mordaunt is sure that in it he has a good thing. "I have done playing for fame," says he; "what I'm after now is money."

—Most of the leading actors have settled their contracts for next season, but there are myriads of the small fry eager to secure places in combinations.

—Tony Denier's Humpty Dumpty party closed the season at Chicago last week. Sprague's Georgia Minstrels also finish in the same city this week.

—C. H. Smith—and not Hill, as inadvertently stated in last week's issue—will direct the affairs of the Forrest Hill Garden, Fall River, this Summer.

—The last seen of Dan Frohman, as the City of Chester swung out into North river on Saturday, he was waving one of Haverly's lithographs at Hickey.

—The steamer *Wisconsin*, which sails next Tuesday, will carry a bevy of theatrical people. Among these are Mr. and Mrs. George S. Knight, Hattie Richardson, Miles Hall, Milton Nobles, Stanley Grey, and Ernest Stanley.

—Agnes Booth has been engaged by Robert Spiller to play the part of a dashing young widow in his new comedy, After the Opera, by A. C. Gunter, which will receive its first representation on the opening of the Park Theatre, Boston, August 22.

—Frank Mordaunt will, in all probability, score a hit in the new play which Bob Morris, of the *Telegram*, has written for him to star with next season. The principal part is especially fitted for his abilities, and the piece has the merit of comprising several good all-round parts.

—They say that a character in Ross Raymond's novel, "No Laggards We," is modeled after the hospitable Dr. Hamilton Griffin. We cannot give an opinion on the subject, but we advise everybody to get the book, which is frothy and entertaining, and settle the question for himself.

—The World will run only about a fortnight longer. It will be taken off in the height of a genuinely profitable run to make room for Neuendorf's Teuton scene painters, carpenters and repairers, who come to put the house in gear for the beginning of the German season of drama.

—Harry Cummings, business manager of the Fay-Bradden Spiritualistic combination, is Summering at Syracuse. Anna Eva Fay is in the West visiting friends. Their season closed successfully at Washington, D. C., last week. The coming year will find them out with a new combination.

—Charles L. Davis has secured the following people to support him next season in Alvin Joslin: Addie Eaton, Effie Johns, B. S. Crane, M. F. Leffingwell, H. C. Stanley, Charles Willard, John E. Lewis and J. M. Hyde. Mr. Davis will begin operations on Aug. 29th at Williamsport, Pa.

—Jessie Williams, the well-known conductor and composer, desires us to state that the item in last week's MIRROR concerning his engagement with the Rogers-Palmer combination was premature. He is engaged this season at the Bijou Opera House, as conductor for the new Audran Comic Opera company.

—While the second act of Fun on the Bristol was in progress at Baldwin's, San Francisco, a portion of the scenery fell, striking Agnes Halleck, one of the actresses, upon the back of the neck, and imbedding a heavy gold chain she wore in the flesh. The wound was painful, but she heroically went on with her part.

—The "waits" between the musical selections are too long at the Metropolitan Concert Garden. The bar would do quite as lively a trade if two or three numbers were added to the programme, and the concert accelerated thereby. Contentment and good cheer are inseparable as well in a music hall as amid other surroundings.

—The critics of San Francisco who did all they could to break up one of the finest stock companies ever organized—the old California—are lavishing all sorts of praise upon them as they individually return to that city. Raymond, Mestayer, Long, Bishop, Willie Edouin, Keene and others have come in for a lot of fulsome adulation.

—John Warner writes from Colorado that he is improving daily in health, and will be in New York in time for the opening of the Evangeline company at the Windsor. The story, published in a certain irresponsible sheet, about Warner's being a victim of Bright's disease, is a malicious falsehood calculated to injure the gentleman's prospects.

—The new sportive drama, written by Howard P. Taylor for Miss Jennie Yeamans, has just been completed, and that clever little soubrette will take the road with it early in the Fall. The piece is not a vehicle for the exhibition of specialties, but a bright and sparkling comedy-drama, with a well defined plot and bristling with comic incident and touching pathos. We wish the little lady every success.

—A lawyer in Brooklyn was disturbed by Frank Mordaunt's objecting to certain testimony that was introduced, and made the blood curdling threat that he would wring the latter's nose, emphasizing his remark with the words, "You're a man that clutches bloody daggers in the Bowery—that's what you are!" Everybody in court smiled, when they mentally took burly Mordaunt's measure, six feet, and the slim lawyer's, five feet nine.

—The Guv'nor did not go at all in San Francisco. It is not suited to audiences outside of New York.

—Marion Booth is at work adapting a powerful melodrama from the French. It is said to possess the interest of Miss Multon and the strength of Led Astray.

—Ben Maginley opens in Deacon Crankett in Toronto, Can., during August. The play has been thoroughly worked over, and two sensational scenes introduced.

—Maude Granger, supported by W. H. Lytell and a good company, will commence a starring engagement at the Academy of Music, Halifax, N. S., next Monday evening.

—Willie Seymour, formerly stage manager of the Boston Museum, has been engaged to direct the stage of the Madison Square Theatre next season.

—Chauncey C. Pulsifer, agent of Power's Galley Slave company, dropped in to see us the other day. The company played to splendid business in Canada, and over other territories their general receipts were good.

—Harry Edwards is an ardent entomologist. The collection of insects at his residence in this city is complete and valuable. He is also the possessor of probably the most comprehensive set of autographs in this country.

—Ella Chapman is slowly recovering from her injuries. She has had a good offer from Gosche & Hopper to play the soubrette part in One Hundred Wives. Miss Chapman would be a great improvement on the lady who has been playing the part.

—Frederic de Belleville has received an offer from Tompkins to play the lead at the Boston Theatre. He refused on account of his engagement with Mr. Palmer. Mr. de Belleville played for George Tyler's benefit last night in Ici on Parle Francais.

—Manager Smith, of the Elmira Theatre, was in Buffalo last week, and has concluded negotiations with Augustin Daly for the right to play Needles and Pins and Cinderella at School next season. He will put an excellent combination on the road.

—D. H. Chase, at present a member of the Professor company at the Madison Square, goes with Raymond next season, after which he will star in a new play by George Hoey, for which he says he has paid $2000. The principal part is a Hebrew character.

—May Davenport sailed for Antwerp Saturday by the Red Star Line. She is not in good health, and has gone abroad to recuperate. In Paris Miss Davenport will be joined by her sister Bianca Lablanche, and the two will make a brief tour together.

—Buffalo Bill is at North Platte, Neb., herding his cattle. This is a work that is ordinarily attended with much difficulty, but this year it will be more onerous than ever. The severe weather of the past Winter has scattered the herd in all directions over a wide area of country. Hundreds froze to death, and Buffalo Bill's loss will aggregate something like $10,000.

—Townsend Percy is getting ready for his trip to the fashionable watering places this season. He will send daily telegraph letters to the *Star* and weekly budgets to the Philadelphia *Times* and Boston *Herald*. Percy goes first to Saratoga, next to Newport and thence to Long Branch. The people at all these villages are getting ready for a series of grand receptions in his honor.

—A paragon of honor is the Rochester *Sunday Herald*, which printed a column of items from last week's MIRROR with full credit for every one. Another journal on our exchange list which is equally marked for its honesty is the Ottawa *Herald*, which publishes a column of amusement news every Saturday afternoon, and credits the same, in a bold heading, to its source.

—Emma Abbott has given assistance to Marion Foster, the paralyzed girl from Cincinnati, whom Fanny Davenport brought to New York and placed under Dr. Sayre's care. She is painting a silk dress for the prima donna, and her work is of a highly artistic character. Any lady readers of THE MIRROR who wish dress decorations of this description may send their orders to Miss Foster, in care of Dr. Sayre or this office.

—Colonel Haverly's headquarters are now at the Fourteenth Street Theatre, the Fifth Avenue Theatre having been closed for the Summer; Charles Andrews, formerly of Haverly's Brooklyn Theatre, is at the Fourteenth Street, Harry Mann having started West with his bride on a jaunt, combining business with pleasure. He will return in August, to resume the position he ably fills, and Mr. Andrews will go up to his permanent situation at the Fifth Avenue.

—John Warner and Ernest Stanley will manage Rice's Evangeline next season. Stanley has deposited with Rice $500 security for the fulfillment of the contract. The gentlemen intend taking the extravaganza on a farewell tour through America before bringing it out in England. Among those already engaged are Hattie Richardson for Evangeline, Jennie Weathersby for Catharine, Joseph Haines for the Lone Fisherman, Ella Caldwell and James Sturges. George W. Murray will be stage manager, and Fred Eustis musical instructor. Cohen and Turner are secured for the legs of the heifer.

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HUNDREDS TURNED AWAY

DURING ELECTION, LENT, RAIN, SNOW, AND AGAINST BIG OPPOSITION, IN THE FOLLOWING TOWNS:

CINCINNATI, CHICAGO (Hooley's Theatre), PHILADELPHIA (Arch Street Theatre), BUFFALO, MILWAUKEE, CLEVELAND (2d visit), TOLEDO, PEORIA (2d visit), GALESBURG (2d visit), BLOOMINGTON (2d visit), DANVILLE, MONMOUTH (2d visit), LOGANSPORT, LAFAYETTE, IOWA CITY, OTTUMWA, OSKALOOSA, DES MOINES (3d visit), COUNCIL BLUFFS (3d visit), CEDAR RAPIDS, CLINTON, MARSHALLTOWN, (2d visit), KALAMAZOO (2d visit), LANSING (2d visit), COLDWATER (2d visit), FORT WAYNE (4th visit), ALBION, MICHIGAN CITY.

HUNDREDS TURNED AWAY IN CANADA AFTER THE COUNTRY HAD BEEN SHOWED TO DEATH

In the following Cities and on MY SECOND VISIT: ST. THOMAS, CHATHAM, LONDON, WHITBY, LINDSAY, PETERBOROUGH. STRATHROY, STRATFORD, WOODSTOCK, BRANTFORD, INGERSOLL, BELLEVILLE, BROCKVILLE, OTTAWA, KINGSTON, COBURG, ST. CATHERINES and TORONTO, and at larger prices than any other Company.

THIS IS THE ONLY SHOW IN AMERICA THAT DARED GO THROUGH NEW ENGLAND AND BILL IN OPPOSITION TO BARNUM,

And Played to BIG BUSINESS. No one would take the date, JUNE 6, at the Alhambra, Boston, because Barnum's Circus was billed for that date. I accepted the date to prove that I could bill against the strongest opposition and pull good business. BARNUM DID NOT AND CAN NOT OUT-BILL ME, and what was the result? STANDING ROOM ONLY, AND IN RAINY WEATHER.

THERE IS NO FURTHER PROOF OF THE DRAUGHT OF ALVIN JOSLIN NECESSARY. I HAVE DONE WHAT NO OTHER ATTRACTION EVER DONE, AND I DO NOT CARE TO PLAY ON SHARES, BUT PREFER TO RENT EVERYWHERE.

TIME FILLED FOR SIXTY WEEKS!

A CARD.

I take this opportunity of returning my heartfelt and sincere thanks to those envious and malicious wouldbe showmen, whose only ambition seems to do one injury by uttering condemnation against my entertainment. I call them would-be showmen because no professional worthy the name of man would talk against another company without the least cause or provocation. None but some unprincipled people would stoop to such a contemptible act; but this has been done. There is scarcely a town we play in but we hear that some one connected with the shows that follow or precede us, talking against my entertainment. And why? Because they fear me as opposition, and envy my success. No one knows better than those shows, who had the misfortune to follow Alvin Joslin, the draught it has. While they were playing to starving business I was turning away people, and they claim to be first-class solid attractions. If such be the case, why do they want local managers to play them on shares? Why do they want some outsider to risk his money? If the show is first-class it can draw, and IF THE COMPANY IS SOLID WHY DON'T IT RISK ITS OWN MONEY AS I DO. I don't want to play on shares anywhere---I prefer to rent. I ask no one to take any risk or chances. I prefer to take all the risk, and make all the profits. This is the proof beyond a doubt there is no lack of confidence in the drawing qualities of Alvin Joslin. If my entertainment is not all I claim, why do the public patronize it? I am not trying to please showmen and deadheads, I cater to the public, the people who pay their money. Some newspapers say my play is no good, the public say it is. The newspapers are deadheads, the public pay-- who is to be pleased? My bank account says the latter, and so shall it be. I am working for money not glory. I have no favorite section of country, or choice towns, as most shows. They are all alike to me. I play anywhere and against anything, and fear no opposition. This is the only show that ever billed after a circus had been thoroughly advertised, and played to crowded houses. Have billed against Adam Forepaugh, Sells Bros., Batchelor and Dorris, the Great London, and the Barnum and London Circuses, and turned away hundreds. Can those shows who back-cap my entertainment show such a record? Why did those first class shows go into Canada to escape the election campaign if they are strong? Some did not even start out until it was over. My season commenced on the 30th day of August, and I went out in the face of the election, and went through the two worst States during the hottest of the campaign, Indiana and Ohio, and turned away people everywhere. And after Canada had been flooded with first-class solid attractions who dare not face the campaign, WE WENT THROUGH THE DOMINION AND TURNED AWAY PEOPLE EVERYWHERE. I APPEAL TO MANAGERS AND HALL OWNERS AS WITNESS TO THIS STATEMENT. Can those people who run down my entertainment claim such a victory? No. And that is why they talk about Alvin Joslin, because they are envious of my success. I have played more Jonah towns, and run-down theatres, and turned away more people than any entertainment in America. This proves Alvin Joslin is the strongest drawing attraction on the road, and it is because those fly-by-night companies and pauper managers, who worry themselves sick if it rains, and depend upon the receipts of one town to take them to the next, feel their insignificance beside an entertainment of the gigantic proportions of Alvin Joslin, and can only take their revenge by using their venomous tongue. I need not name the many, many shows that have canceled towns because they dare not play before or after my entertainment---the managers who had them booked can best tell the sad tale---but notwithstanding the abuse heaped upon me in my absence, I have return dates in every theatre where the malicious gentlemen have spoken the worst. This tells the story. Some of those antiquated old fogy showmen of the days of Noah, bellow forth that it is the immense printing I use, and it is the wonderful way in which I advertise that fill the theatres, but that I cannot draw on my return. That is false. I have been in nearly every town twice, and some, three and four times, and my biggest success is where I have been before. Turned away hundreds at Heuck's, Cincinnati, my third visit. But it is my printing that draws. Why don't they do the same? Money will buy printing for anybody, and I pay one hundred cents on the dollar for everything I get, and I keep up with the times. I do not nurse and feed upon ideas of show business that should have been buried twenty years ago. I am continually adding to the attractions of my entertainment. Notwithstanding I have the best advertised show on earth I am having made one hundred new Lithographs, all in colors, and a quad of bills, four hundred and ten sheets, in five colors. I have everything the best, and my people have the best that money can procure. We stop only at the best hotels, have carriages to and from the depots, sleeping and parlor cars. There is nothing too good for my company. I have no partners, no backers. I am sole proprietor, author, manager and star. I run my own show and travel on the merits of the entertainment, and do not recognize the *Dramatic News*. YOURS FARMINGLY,

CHARLES L. DAVIS, Morton House, N. Y.